No 8 L '20

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THE ERA

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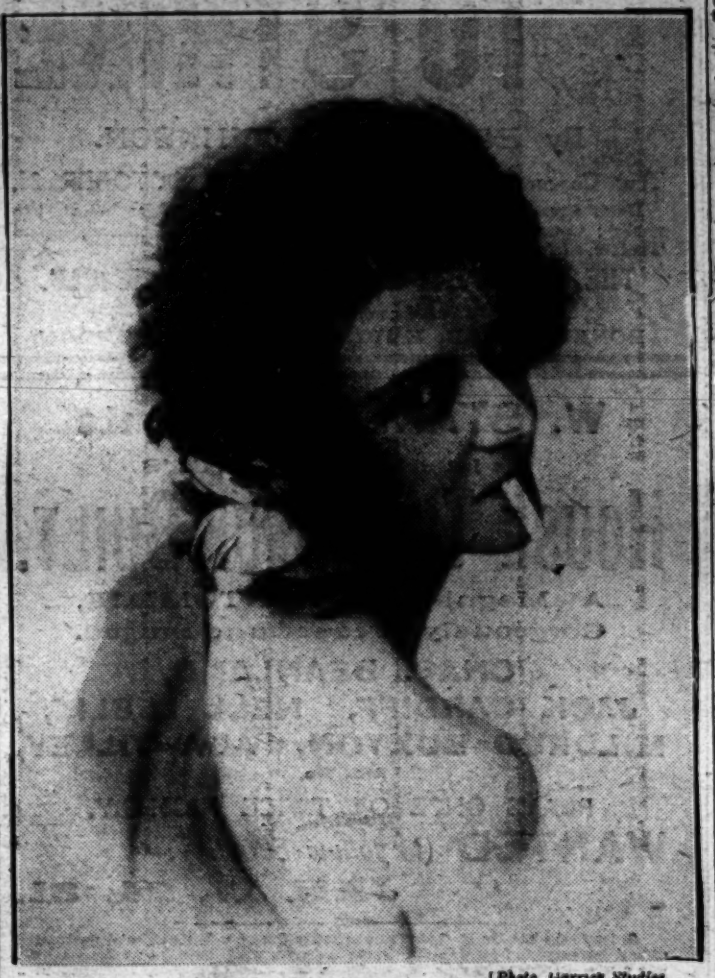

[Photo, Harrick Studios.

MISS MARIE DAYNE.

The above-named artist is now playing the leading part in Geo. Sheppy's successful production of "Hullo! America," which is this week at the Palace Theatre, Salford, and next week at the King's Theatre, Southsea. Miss Dayne has had considerable experience in the West End, and has just concluded 14 months at the London Hippodrome, during which time she has played many of the principal parts, more recently those of the famous Dolly Sisters during their absence from the cast. Miss Dayne made her stage debut less than two years ago at the Palace Theatre, London.

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VARIETY ARTISTES' BENEVOLENT FUND & INSTITUTION.
WEEKLY REPORT.
Cost of Maintenance at the Institution, about £36.
Number of old artists there, 34 (ladies 9, men 25).
Amount given in grants, loans, fares, &c., £4 2s.
Amount of weekly pensions, £33 7s.
Number of pensioners, 64.

"THE CALL OF THE ROAD."
Adapted from Tom Gallon's novel, "The Great Gay Road," by Mrs. George Norman and David Ellis.
FOR TOURING RIGHTS of this splendid play, apply to DAVID ELLIS, 8, Hallfield-road, Bradford, Yorks. Mr. Lanwarne Hawkins is requested to communicate.

MADAME SELMA,
114-116, Westminster Bridge Road, S.E.
FOR SALE,
ELABORATE WARDROBE — FOR CINDERELLA. —
Terms moderate. Can be viewed by appointment
Sets of Dresses, Jazz, and Eastern Dresses a Speciality.
Every Requisite for Stage and Screen.

WANTED ADVERTISEMENTS

THEATRES, COMPANIES, ARTISTS, AND MUSICIANS, &c., WANTED. THREE LINES, 1s. 6d. EACH ADDITIONAL LINE, 6d. PREPAID.
DISPLAYED LINES, 1s. EACH.

ARTISTS, MUSICIANS, AND OTHERS SEEKING ENGAGEMENTS, THREE LINES, 1s. EACH ADDITIONAL LINE, 6d., PREPAID.
DISPLAYED LINES, 9d. EACH.

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Advertisement Manager, "The Era," 35, WELLINGTON STREET, STRAND, W.C. 2.
Wire, "The Era, London."
Ring up, 4546 and 4547 Regent.

COMPANIES WANTED.

HUDDERSFIELD THEATRE ROYAL.

WANTED Known,
Once nightly only,
The only first-class theatre in Huddersfield. It serves a population of 500,000.

Arrangements complete for Autumn. Now booking Spring, 1921.

ALFRED WARBING,
Theatre Royal, Huddersfield.

WANTED, West-End Attractions,
COUNTY THEATRE, BEDFORD, Jan. 10, March 28, May 30, on.
GRAND THEATRE, LUTON, Dec. 20, April 4, May 16, June 6, on.
THEATRE ROYAL, CANTERBURY, Nov. 29, Dec. 13, 20, Jan. 31, on.
THEATRE ROYAL, INVERNESS, One of the most perfect Theatres in the United Kingdom.
Good Companies can take big money. Dec. 27, Feb. 7, on.
High-class Repertory Wanted. London Representative, H. Gribben. E. G. FALCON, Spring Cottage, Fort Augustus, N.B.

ARTHUR CARLTON'S THEATRES.

WANTED, Companies
THEATRE ROYAL, WORCESTER, Vacant Dec. 20, March 7 (?), 28, April 4, May 16, 30, Aug. 1 (?), 22, 29, Sept. 5, 12 (?), 19, Oct. 3 (?), 10, 24 (?), and on.
THEATRE ROYAL, BATH, Vacant Dec. 13 (?), 20, May 16, June, July, Aug. 1, 8, 15, 22, Sept. 5 (?), 12 (?), 19, Oct. 17 (?), Nov. 7 (?), 14 (?), 21, 28, and on.
KING'S THEATRE, GAINSBOROUGH, Vacant first three nights of each week. Feb. 7 (?), 14 (?), March 7, 14 (?), 21, 28, and on.
THEATRE ROYAL, BARRY, Spring and Autumn Vacancies.
All other communications to ARTHUR CARLTON, Colehurst, Worcester.

H. W. ROWLAND'S BOOKING CIRCUIT.

WANTED, High-class Attractions
D.P. THEATRE, EASTBOURNE, Dec. 6, 13, Jan. 24 (3), 31.
GAIETY THEATRE, HASTINGS, Dec. 13, Jan. 27 (3), 31.
PLEASURE GARDENS, FOLKESTONE, Dec. 13, 20, Jan. 31.
PALACE THEATRE, RAMSGATE, Nov. 1, 29, Dec. 6, 13.
PALACE THEATRE, MAIDSTONE, Dec. 20, March 21.
All once nightly.
London Representative for W. W. Kelly and Opera House, Blackpool.

H. W. ROWLAND'S AGENCY,
52, Shaftesbury-avenue, W. 1.
Regent, 1651. "Topobill, Piccy, London."

ROYALTY THEATRE & OPERA HOUSE, BARROW-IN-FURNESS.
Lessee & Manager, Mr. Hugh Robertson.
WANTED, Wanted, Wanted, First-class Attractions, for either once or twice nightly, for the following dates: Dec. 20, March 28, and April 4, and on, with exceptions. Applications re dates to HUGH ROBERTSON, T.R., Jarrow.

PRINCE OF WALES THEATRE, GRIMSBY.

WANTED Known, No Vacant Dates this year. A few Vacancies in Spring of 1921.
Now Booking Autumn, 1921.
All applications,
J. H. CURRY, as above.

VICTORY THEATRE, RIPLEY, DERBYSHIRE.

WANTED, First-class Attraction.
Nov. 1, 2, 3, three nights.
Dec. 2, 3, 4, three nights.
Apply, MANAGER.

WANTED, November, small first-class company, modern dramatic show: two successive engagements, Surrey. Write only, fullest particulars, ENTERTAINMENT MANAGER, Keith Prowse, 162, New Bond-street, W. 1.

PAVILION, TORQUAY.
General Manager for the Corporation, Charles G. Price.
WANTED, first-class Attractions for Nov. 22, 29, Dec. 6, 13, 20, Jan. 10, 24, 31, onwards. Write, MANAGER.

WANTED,
to oblige
GRAND THEATRE, OLDHAM,
a first-class Attraction,
Dec. 20, five nights.
Address,
E. DOTTRIDGE, "Merivale," Clifton-drive, St. Annes-on-Sea.

NEW THEATRE, OXFORD.
WANTED, First-class London Attraction. Dec. 13
(through releasing).
Apply, S. C. DORRILL.

GLOBE THEATRE, CONSETT.
Manager: Lloyd Clarance.
WANTED, PANTOMIMES, Dec. 27, 1920, Jan. 3 and 31, Feb. 14, 1921.
ONLY VACANT DATES TILL EASTER.
Full particulars to LLOYD CLARANCE.

WANTED, for Nov. 8, 22, 29, Revue or Musical Comedy for South. BROWN'S AGENCY, Albion House, 61, New Oxford-street.

WANTED, First-class Musical Show Chorus, Dancers, Stage Manager; smart. Write, wire, or apply personally, Friday latest, MANNERING, Hippodrome Stage, Birmingham.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

"A MESSAGE FROM MARS."
WANTED, Nov. 1, follow Norwich.
Apply
HUBERT WOODWARD,
102, Charing Cross-rd., W.C. 2.

"DADDALUMS."
Direct from Wyndham's Theatre, W.C.
WANTED, First-class Theatre, Nov. 1.
ANDREW MELVILLE,
Wyndham's Theatre, W.C. 2.

THEATRES WANTED.

Frank Curzon's and Gerald du Maurier's Principal Company,
"THE CHOICE,"
From Wyndham's Theatre.
WANTED, December 6,
Only open date this year.
Address,
CHARLES MACDONA,
29a, Charing Cross-road, W.C. 2.
'Phone, Gerrard 3152.

F. G. KIMBERLEY'S CO.
"HER BRIDAL NIGHT."
"HER BRIDAL NIGHT."
By Mrs. F. G. Kimberley.
WANTED, Theatre.
Wire for Oct. 25.
Wire for Oct. 25.
Wire for Oct. 25.
PAUL BECKETT. This, T.R., Aston; next, Mapatoria, The Avenue, Hounslow.

WANTED, Monday next, Printing ready.
"HER KINGDOM OF LOVE."
"THE CUSTODY OF THE CHILD."
"THE SIN OF ANN STANHOPE."
Wire, E. C. HOWITT,
Palace, Cadoxton, Barry.

ERNEST R. ABBOTT'S CO.

WANTED, Monday next, to precede Whitehaven, also Nov. 15 and 29. "The Passions," "Sapho," "Neither Wife Nor Maid." Wire for Oct. 25. Printing ready. ABBOTT, Theatre Royal, Trimdon (Co. Durham).

"TWO LITTLE DRUMMER BOYS."
"TWO LITTLE DRUMMER BOYS."
"TWO LITTLE DRUMMER BOYS."
By Walter Howard.
WANTED, Jan. 3, 10, 17, North or Durham. Various Spring Dates.
"EAST LYNNE."
(Special scenery.)
"OLIVER TWIST."
(Special scenery and correct costumes.)
Managers in doubt ask Mr. Andrews why we did well at Walsall.
It's the show, the authors, and productions.
SIDNEY RENNEF,
King's, Colpe; next, P., Southport.

WANTED, Monday next and on,
"HULLO, WHAT'S ON."
"HULLO, WHAT'S ON."
"HULLO, WHAT'S ON."
Address,
60, Double-street, Spalding.

WANTED, Oct. 25 and Nov. 1 for Rawlins & Moss's Repertoire Co. Note.—These Artists have played at the Alexandra Theatre and Bijou for over 3 years' continuous run. Wire for Oct. 25. MOSS, Bijou, Hull.

WANTED, for
"THE MAID OF THE EAST."
"THE MAID OF THE EAST."
"THE MAID OF THE EAST."
Nov. 15.
Nov. 15.
Nov. 15.
Between Middlesbrough and Newcastle.

"DICK WHITTINGTON."
"DICK WHITTINGTON."
"DICK WHITTINGTON."
Jan. 31.
Jan. 31.
Jan. 31.
South.
NEVILL GRAHAM, 61/63, Brixton-road, London, S.W. Brixton 2276.

THE BEN GREET PLAYERS.
In Shakespeare and the Old Comedies.
WANTED, a few Dates after Easter. Letters to 28, Red Lion-square.
N.B.—Managers wishing to see this company at their special private performances in London (given for the L.C.C. Schools), can do so by writing Mr. Greet at above, or for dates of the public performances. Next public performance, Chiswick Empire, Oct. 23, at 2 o'clock, "As You Like It"; Wood Green Empire, Oct. 30, "Henry the Fifth," at 2; Excelsior Hall, Bethnal Green, "Twelfth Night," at 7.30.

WANTED, Hargrave-Brownless Grand Opera Co. (through transferring), Oct. 25, Nov. 1, Nov. 15, between Notts and Manchester.
Wire terms,
MANAGER,
Palladium, Beeston, near Notts.

WANTED, First-class Theatres.
Messrs. Goodson and Shurley's Co.
"OH, JULIE!" from Shaftesbury Theatre,
Nov. 22, and Spring.
"THE GIRL FOR THE BOY," from Duke of York's Theatre,
Feb. 28 (?).
"HULLO, AMERICA!" from Palace Theatre,
Oct. 25, Nov. 8, and various Spring.
Herbert Jay and Anthony Ellis Co.
"A LITTLE BIT OF FLUFF."
Nov. 29 (North).
Apply, THE FREDK. MOUILLOT OFFICES, 7 and 8, Leicester-place, London, W.C. 2.

J. BANNISTER HOWARD'S COMPANIES.

"THE BELLE OF NEW YORK."
WANTED, Good Theatre, for next Monday, Oct. 25, follow Bolton.
Other Vacancies, April 25, May 2, June 13, and various onwards.

"THE SILVER KING."
Vacant Dec. 27, Jan. 3, 17, and onwards, with exceptions.
WILLIAM MARTIN,
15, Clifford's-inn, Fleet-street, London, E.C. 4.
Wire for Oct. 25, "Playgoing, Fleet, London."

WANTED, Unexpectedly Vacant through double booking,
Nov. 1, Nov. 29 (?),
Nov. 1, Nov. 29 (?),
for
"THE KISS CURE."
"THE KISS CURE."
"THE KISS CURE."
"THE KISS CURE."
By Ronald Jeans.
Author of "Buzz-Buzz," "Tabs," &c.
Bookings include Liverpool (Three weeks), Manchester, Newcastle, Sunderland, Hull, Brighton (three visits), Hastings, Eastbourne, Bournemouth, Richmond, Croydon, Scarborough, Llandudno, Torquay, Wimbledon, Newport, Blackpool (two visits), Cheltenham, Windsor, Weymouth. Entire Kingsway Theatre Production Carried.
Wire immediately,
HAROLD V. NEILSON,
Theatre Royal, Glasgow.

Mrs. Jessie Porter's Charming Company.
"BETTY AT BAY."
WANTED, Theatres,
1st November, week.
15th November, 3 nights.
22nd to 29th November.
Address, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

The Frank Forbes-Robertson Tour,
"MICE AND MEN," and
"THE PASSING OF THE THIRD FLOOR BACK."
Only vacancies this year: Nov. 29; Dec. 27, (Between Southport and Bolton).
WANTED, a few vacancies, spring, 1921.
NELSON KING,
H. M. T., Carlisle.
Palace, Watford.

THEATRES WANTED.

"THE PRICE OF HER FOLLY."
"THE PRICE OF HER FOLLY."
"THE PRICE OF HER FOLLY."
By Arthur Jefferson.
Tentative production, Avenue, Morpeth, Friday, October 29th.
Re-produced—with special scenery and effects—Monday, the 11th, at the Metropole Theatre, Glasgow, (for six nights).

"A TERRIBLE DISAPPOINTMENT!"
"A TERRIBLE DISAPPOINTMENT!"
"They simply wouldn't have it!"
Police called in to quell the disturbance!
The "Press" asks: "Where is the Censor?"
The Public ask for the Manager.
Checkers say: No wonder the Miners struck!
Artists in tears!
Author trying to obtain Dope (or "Johnnie Walker.")
Can't write further. More next week.
Thanks friends for letters and wires of sympathy.
Sincerely yours,
Arthur Jefferson.

WANTED, Theatres,
Address, ARTHUR JEFFERSON, 49, Colebrooke-avenue, West Ealing, London, W. 13.

CHARLES HAWTREY'S
Famous Farcial Comedy,
"THE PRIVATE SECRETARY."
WANTED, Theatres,
October 25, November 1 and 8.
Also, Dec. 2, 3, 4 (West of England).
Wire, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

C. A. Stephenson's No. 1 Company, in the latest musical comedy,
"A Spanish Romance,"
also "Carminetta."
WANTED, Nov. 1, 8, 15, 22.
Once or twice nightly.
Also "Cinderella." Vacant Jan. 10, 17, &c.
All the above are guaranteed first-class productions, fit for any stage. This, T. R. Guildford. Next, 54, Chandos-street, W.C.

WANTED, Theatres.
A Play of To-day,
"A RESPECTABLE MARRIED WOMAN."
by
W. V. GARROD.
A Success.

"... a well-constructed play, with situations carefully linked up and natural dialogue. . . There is a refreshing absence of cheap staginess about this play."—"The Stage."

"Met with instant success . . . original and clever . . . The solution of the murder mystery is well preserved until the last moment. . . . Altogether the play is well above the average, and is sure to prove a success on tour."—"Western Daily Mercury."

"The dénouement is so skilfully evolved that it is unexpected."—"The Era."

"The new production had a most enthusiastic reception. A play that is vivid in every line."—"Western Evening Herald."

"Intensely interesting story."—"Western Morning News."

South African rights secured by Mr. Leonard Rayne.

To be seen this week at the Elephant & Castle Theatre, at 6.30 and 8.45, matinée Thursday, at 2.30.

T. C. WRAY'S PRODUCTIONS.
T. C. WRAY'S PRODUCTIONS.
T. C. WRAY'S PRODUCTIONS.
WANTED, Theatres.
Only vacant dates.
"YES, UNCLE."
"YES, UNCLE."
Nov. 8. Once or Twice Nightly.
"KISSING TIME."
"KISSING TIME."
Jan. 3, 10, Feb. 14, 21.
"BABY BUNTING."
"BABY BUNTING."
Full for Spring.
"BLUE LAGOON."
"BLUE LAGOON."
Jan. 31.
"A NIGHT OUT."
"A NIGHT OUT."
The gigantic success from the Winter Garden Theatre.
March 14.
T. C. WRAY,
53, St. Martin's-lane, W.C.

WANTED, Good Theatres for
"THE WORLD'S SWEETHEART," a new musical comedy, vacant Nov. 1 and 8, Dec. 20, 27.
"BOX OF TRICKS," revue, the London Hippo. production, vacant Nov. 15 (S.W.), Dec. 27 (Wales), Jan. 10 (M.).
"DON'T TELL THE WIFE," comedy, Rea O'Donovan Co.
Vacant Nov. 8, 29, Dec. 6, 20, 27.
"THE KISS CURE," comedy, vacant Nov. 1 (M. or S.) and 29.
"THE NEW BARMAID," musical comedy, vacant Nov. 15, 22 (S. or M.).
"THE HORACE GOULD REPERTOIRE OF COSTUME PLAYS," Nov. 15, Dec. 13, 20, 27.
"ODDS ON," revue, Bay Russell Co. All November on, with exceptions.
"MR. PIM PASSES BY," Dudley Stuart's Co. Vacant Nov. 15 (S.), Dec. 20, 27, Jan. 3.
"ALADDIN," pantomime, Harry Mean Co. Production date wanted.
W. BELLAMY'S BOOKING OFFICE, 1 & 2, King-street, Covent-garden, W.C. 2. 'Phone, Regent 4486. Telegrams, Theatinos Rand, London.

RONALD BARRIE PRESENTS
the ever-popular Pantomime,
"RED RIDING HOOD."
"RED RIDING HOOD."
WANTED, Dec. 13, 20, 27, Jan. 3, 10.
Write, perm. add.,
Palladium, Portsmouth.

The Grand Xmas Pantomime,
"LITTLE JACK HORNER."
WANTED, Theatre, Christmas, Dec. 20 or 27, Jan. 3, for this gorgeous production; 30, 40, or 60 artists, according to size of stage and town. MACKENZIE, Hippodrome, Driffield, Yorkshire.

THEATRES WANTED.

"THE GIRL IN THE TAXI."
One of the most successful Musical Comedies now on Tour.
Once or twice nightly.
New Dresses and Scenery.
WANTED, Nov. 15 (near Manchester) 22nd (precede Halifax), Dec. 27 (North), Jan. 3, on, with exceptions.

Now booking Spring and Autumn, 1921.
Apply,
HUBERT WOODWARD,
102, Charing Cross-rd., W.C. 2.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Leading Lady, for special week; rehearse immediately; Miss Schrier parts. Wire, SCHRIER, Prince of Wales Inn, Brecon.

Mr. Frank Forbes-Robertson's Company.
WANTED, to augment company, Two Character Gentlemen, Two Character Ladies, one Juvenile Man, and One young and pretty Juvenile Lady. Joint engagements might be arranged. Full particulars, photos, and lowest terms for long tour, NELSON KING, This, H. M. T., Carlisle Next, Palace, Watford.

WANTED immediately,
a good, reliable Actor,
to play Augereau in "A Royal Divorce."
Address at once,
stating age, height, and lowest possible terms, also give reference and send photo (if any), to
J. H. TOMKINSON,
Manager, "A Royal Divorce,"
Metropole Theatre,
Glasgow.

WANTED, to rehearse London, Oct. 25, first-class Juvenile Leading Man, capable of power and pathos. Age, height, last two refs., and terms, to PAUL BECKETT, T.R., Aston.

WANTED, Irish Comedy Actor, tall, to sing preferred, join lady, dialogue; good booking influence essential. IRISH, Box 693, "The Era."

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W. 1. 'Phone, Regent 4529.

WANTED, a smart young Low Comedian for Double Act; must have booking influence. Full pars. and photos. Box 701, "The Era."

WANTED, Tumblers and Dwarf, to open at once; long engagement.
JOE BOGANNY,
Theatre Royal, Hanley.

WANTED Known, MISS LILIAN DARLING is at present in London for the purpose of engaging Dancers to augment cast of first-class revue for Barcelona, Spain. Commence immediately; not under 5ft. 5in. Most congenial engagement. A number of English girls at present appearing in Barcelona for this management, under Miss Darling's captaincy. Call, c/o C. Montague, Albion House, 59, New Oxford-st., W.C.

WANTED, Small Child, Big Voice; Refined, Pretty Girl, age 12 years. Apply, STEDMAN'S, 44, Gt. Windmill-st., W. 1.

WANTED Known,
PROTEUS! Do you wish to make a big hit in a really funny, quick change (Protean) sketch for two (both males)?
Then send for script to me.
Box 674, "The Era."

ARTISTS' WANTS.

WANTED Known, Soprano, Violinist, Pianist, Baritone, open for immediate engagements. Cinema, Concert, or Music Hall; good, reliable artists. For terms, please apply to MILGROM CONCERT AGENCY, 324, Regent-street, W., near Queen's Hall. 'Phone, Mayfair 4123.

WANTED Known, AL. MAURICE, "A comedian who gets off the beaten track."—"Grimsby Telegraph." Late Nevill Graham's Cos. Disengaged. Wire, 18, London-road, Sheffield.

WANTED, by [illegible] enormous stock of Pictorials.
Telegraphic address, Moody's Birmingham," [illegible] Central 1206.

WANTED Known, MR. SIDNEY GOODMAN, dis. for pertoire or Tour. Self; juvenile; wife, juv. and boys. 36, Eglinton-road, Bow, London.

PANTOMIME ARTISTS WANTED.

WANTED, Chorus Girls for Pantomime. Apply, 2.30 and 5, BROWN'S AGENCY, Albion House, New Oxford-st.

WANTED, Refined Toe Dancers, Resident, Panto. Apply, Wed., Thurs., Fri., at 7 p.m., or Sat., 12 to 5, "M. D.," 77, New Oxford-street, W.

WANTED, Several Girls, over 14, of good appearance, height 4ft. 10in., to 4ft. 11in., for Panto. Troupe; experience not necessary. Write, CLAIRE, 18, Corona-road, Lee, London, S.E.

PANTOMIME ARTISTS' WANTS.

WANTED Known, THE TWO DOLLARS, liberty Panto, Cinderella and Page, speciality. P.A., Lingfield House, Marina, St. Leonards-on-Sea.

WANTED, Dec. 13, onward, by versatile actor, char., com., or straight, panto., revue, drama; good voice, refs., and experience. FRANK IRISH, JNR., 31, Radnor Park-crescent, Folkstone.

AMATEURS, PUPILS, &c., WANTED.

WANTED, Amateurs, Aspirants, Ladies, Gents, wishing to enter the profession. (Stamp) Call, afternoons, MR. D'ALBERT, 3, Stansfield-road, Stockwell-road, S.W. 9.

WANTED, Everybody Possessing Good Voices, those desirous of starting Music Halls, Theatres, Concerts. (Stamp) Call, D'ALBERT, above.

WANTED, Beginners. Note—200 successful clients appearing; 25 years' reputation. Success for others, success for you. Apply, D'ALBERT, above.

WANTED Known, Stage, Films, M. Halls, Pantos. Beginners (no exp.) interested in these profitable professions write (add. env.), W. S. PEARCE, 23, Colet-gardens, W. 14.

WANTED Known, W. S. PEARCE, Author-Composer and Agent; Songs, Sketches; over 2,000 successes. Est. 1887. 23, Colet-gardens, W. 14.

WANTED, Ladies, train as Dancers, reduced fees. Apply, PERRY & ROBSON, 201a, High Holborn.

MISCELLANEOUS.

WANTED, fully experienced Stage Carpenter. Send refs. to MANAGER, County Theatre, Bedford.

WANTED, Lady's Maid to Actress; plain sewing required; no housework. Apply personally or by letter to MISS IRMA LORRAINE, Hippodrome, Putney; or 34, Planchford-road, Shepherd's Bush.

WANTED, Scenic Artists, to know that Leete's hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue. A. LEETE & CO., 129, London-road, Southwark, S.E. 1.

WANTED Known, BRADLEY, 390, London-road, Thornton Heath, Surrey, Manager, disengaged. Refer Broadheads, Manchester, 3 years.

WANTED, Engt. by energetic Manager, with tact, ability, and exp., in Var., Pics, and Drama. Sound and live worker. Offers, CLIFF PALMER, Gen. Manager, Magnet Theatres, Ltd., Newfoundland-street, Bristol.

WANTED, resident engagement by thoroughly reliable Bill Inspector; 30 years' theatrical and music hall experience; first-class references. T. B. ELLIOTT, 23, Second-avenue, Carlton-hill, Notts.

WANTED, Engagement by Young Gent., Assist. S.M., Chorus, Bag; wants bringing out; open immed. Box 702, "The Era."

WANTED Known, smart Doorsman, Billposter, Biller, Cleaner, &c. (all-rd. exp.) requires Engt., Cin. or Theatre; (dis.); 34; ht. 5ft. 9½in. (cln.-svn.); ex. app. Box 681, "The Era."

WANTED Known, Copying, Transposition, Harmonisation, Arranging of every description; songs, &c., written quickly. J. BOLDINGS, Vale House, Tufnell Park, N. 'Phone, N.168.

WANTED Known,
Good Male Impersonator, with Comedian Partner, should write to me. I have a top-hole sketch for him.
A "scream."
Box 678, "The Era."

WANTED Known, Fashion Leader abroad seeks lady in profession to wear her creations; smartest ever seen. Reply in strictest confidence to MADAME MALIA, Box 676, "The Era."

MUSICIANS WANTED.

WANTED, Musical Director (Violin), also Pianist (joint or separately), for small band, South Coast (seaside town). Good library essential; pictures and variety; twice nightly, one matinée; permanent and comfortable engagement to right people. Apply, giving references and lowest salary, Box 720, "The Era."

WANTED, first-class Violin-Conductor (A.M.U.), experienced all branches. Full para. of exp., refs., &c., A.M.U. district rates paid. Comfortable shop; 52 weeks in the year. STEVENS, Manager, T.R., Merthyr.

WANTED, Repetiteur, able to lead if required. Also Organiste (reed). Evenings only. Call, 22, Vartry-road, Amhurst Park, Stamford Hill, N. 15.

WANTED, for small country cinema, Rep. Violin and 'Cellist, also 'Cellist for small West London cinema; good amateur entertained. Call, between 11 and 1, K. VAN BIENE'S ORCHESTRAS, 6, Warwick-street, Regent-street, W. 1.

SCALA CINEMA,
COVENTRY.
WANTED, Violin Rep. and Clarionet. To commence Nov. 8. Hours, 3 to 5, 6.30 to 10.30; Sunday, 3 to 9.30. Write, stating terms, to W. CONNOLLY, M.D.

WANTED, Violiniste-Repet.; good tone and reader; exp. cinema. Write or call, M. D., 683, High-road, Leyton.

WANTED, Leader for high-class Cinema; 5 hours daily; no Sundays. A. L. ARNOLD, 118, Victoria-road, Scarborough.

WANTED, Violin Leader, also Repetiteur Violin; experienced in first-class variety. E. WINTER, Manager, Empire, South Shields.

HIPPODROME, IPSWICH.
WANTED, Leader, to open Oct. 25, for twice-nightly variety; salary, £3 5s. Apply, MUSICAL DIRECTOR.

WANTED, Leader, Bass, Trombone, Drums, open at once, A.M.U. terms for Pictures and Variety. Particulars to SAMUEL ROGERS, Mus. Dir., Pavilion, Ramsgate.

HIPPODROME, WISBECH, CAMBS.
WANTED, First Violin (not Conductor); Pictures and Variety; evenings. Apply, stating terms, &c., to H. BANCROFT, as above.

HIPPODROME, REIGATE, SURREY.
WANTED, First Violin (not Conductor); pictures only; evenings. Apply, stating terms, &c., to H. BANCROFT, Hippodrome, Wisbech, Camb.

HIPPODROME, DERBY.
WANTED, Leader and 'Cello, to open Monday next, Oct. 25. Terms and refs. to GEO. ROBERTSHAW, Mus. Dir., above.

WANTED, thoroughly experienced and reliable First Violin (leader), to open Nov. 1; must be well versed in high-class varieties, revue, musical comedy, &c.; a permanent and comfortable position. Apply, stating terms, refs., experience, and age, to MANAGER, Empire Theatre, Longton, Staffs.

WANTED, Violiniste, 'Celliste, Pianiste to practise Cinema Music; no fees; good sight readers. FOREMAN, 3, Bracken-av., Balham.

WANTED, Two Good First Violins, and Leader of Second Violins, for Devonshire Park Orchestra, Eastbourne.
Apply,
CAPTAIN H. G. AMERS,
Devonshire Park,
Eastbourne.

WANTED, for Cinema, North London, Violinist, 'Cellist, Double Bass, Flute, Clarinet, Tympanist; good readers; 6 evenings, 4 matinées. State terms, or apply before 1 p.m. SMITH, 59, Holland Park-avenue, W.

WANTED, Violiniste, 'Celliste, and Pianiste for Café Orchestra, evenings only. Terms and references to SAMUEL ROGERS, Musical Director, Pavilion, Ramsgate.

WANTED, Competent Violinist, for Trio, cinema, N.-E. Coast; 20 hours a week; no Sundays; comfortable engagement; salary £5; commence Oct. 25.
Apply,
C.,
123, St. John's-avenue, Bridlington, Yorks.

WANTED, Violin, Clarionet, and 'Cello, for Quartette. Continuous, 6.30 to 10.30; 3 matinées.
GRAND ELECTRIC,
Gainsborough.

WANTED, Violinist, Pianist, and 'Cellist, for Dance Work. Write, MUSICAL DIRECTOR, 34, Regency-square, Brighton.

WANTED, Nov. 1, good couple, Violin and Pianist, or Family Trio, if reasonable, for Pictures. Box 705, "The Era."

MUSICIANS WANTED.

WANTED, Violinist, for Trio, in Grand Café; comfortable berth. Particulars (stating age) to POWOLNYS, King Edward-street, Hull.

WANTED, to commence Monday next, Violinist for Trio (Tottenham), evenings; Violinist for Trio (Croydon), evenings; Violinist for Orchestra (Holloway), capable of leading; Orchestral Pianist (Holloway), Sunday evenings only; Relief Pianist (Tottenham), daily, 2.30 to 10.30. State age, experience, and lowest terms, also which position you apply for. Letters only. MURRAY, 32, North-villas, Camden-sq., N.W.

WANTED, first-class Amateur Violinist for String Quartette; S.W. district. Apply, Box 724, "The Era."

WANTED, first-class Solo Cornet. Must be used to tip-top orchestral programmes, or useless. Pictures. Apply, MRS. BUCKLEY, Manageress, Academy, West-street, Brighton.

WANTED, shortly, for Established Musical Act (fully booked), First-class Cornet Soloist. Good stage appearance essential. State experience, recent refs., and salary required.
M. C. BROOKS, 153, Knutsford-road, Warrington.

WANTED, for the Band of the Birmingham City Police, One Flute, One E Flat Clarinet, One French Horn, and One Trumpet Player. Age not over 30 years, and height not under 5ft. 8in.
Commencing pay, 70s. weekly.
Band pay, 5s. weekly,
Boot allowance, 2s. weekly.
Rent allowance, up to 8s. weekly.
Bonus varying with cost of living.
Only Soloists need apply.
For particulars apply to the Chief Constable (Band), Birmingham.

WANTED, Clarinet; good tone; pictures, 6.30-10.15; A.M.U.; open Monday. MORRIS, Empire, Scunthorpe, Lincs.

ROTHERHAM EMPIRE.
WANTED, experienced Bass; also 'Cellist; comfortable; clean permanency; A.M.U.; Mus. Com., No. 1 Revues. Terms, refs., to GRAFTON-TOTTEM.

WANTED, Double Bass, Clarinet, and Drummer, with Tympani; A.M.U. References, &c., to HORACE TEAGUE, M.D., Opera House, Cheltenham.

WANTED, Musicians, at first-class variety halls:—
Glasgow Empire ..... Bassoon
Glasgow Coliseum ..... Repetiteur
Hull Palace ..... Leader
Applicants must be experienced and thoroughly competent (A.M.U.). Write, enclosing copies of references, to the Musical Director at the above-mentioned halls.

WANTED, 1st-class Lady 'Celliste Player, with own instrument, able to play another instrument preferred, also D. Bass. Also Gent. 'Cellist and Double Bass, for West-End Cafés. Apply, GRAY, 12, Archer-street, Piccadilly, W.

WANTED, Good 'Celliste; must be used to hotel business; smart and reliable; South Coast; permanent. References, &c., to Box 697, "The Era."

WANTED, exp. 'Celliste, for a Bedford cinema. Write, Box 698, "The Era."

WANTED, Solo 'Cellist for Picture House in Liverpool; 54 hours daily and trade shows.
Audition necessary.
State lowest terms.
Box 675, "The Era."

IMPERIAL PICTURE HOUSE,
WALSALL.
WANTED, at once, First-class 'Cellist. Continuous performance. Terms to E. G. PRIOR, Musical Director.

WANTED, 'Cellist, café work; powerful tone, sight-reader. Full particulars. MUS. DIR., 12, Green-street, Riverside, Cardiff.

WANTED, 'Cellist, open Monday next, for Cinema Quartette, Lady or Gent.; permanent, comfortable Engagement for good musician. Terms, fullest details, to MUS. DIR., Premier Cinema, Grimsby.

WANTED, experienced 'Cellist for Trio, pictures; permanency. Terms, references, GLYNN, HILL & CO., Central Hall, Shrewsbury.

WANTED, 'Cellist, who would practise with violin and piano, to form a trio. S. G., 20, East-road, London, N. 1.

HIPPODROME, COVENTRY.
WANTED, good 'Cellist, to open Nov. 1; used to high-class varieties; A.M.U. members only. Write, enclosing copies of references, B. PARKS, Conductor.

WANTED, first-class 'Cellist, gentleman or lady. Apply, after 2 p.m., COLISEUM, 396, Mile End-rd., E.

THE HIPPODROME, GREENWICH.
WANTED, a good 'Cellist (lady or gent.) for afternoon and evenings. Call any time after 2 o'clock. FRANK WESTFIELD, Musical Director.

WANTED, at once, 'Cellist, 6 evenings, no Sundays. Apply, M. D., 32, London-road, St. John's Wood, N., any morning before 1, with instrument.

NEW THEATRE, MOUNTAIN ASH.
WANTED, Capable Viola Player. Open immediately. A.M.U.
Pars., &c., to
W. H. COLLIER,
Mus. Dir.

WANTED, good Flute Player for first-class Music Hall, twice nightly; A.M.U. terms. Refs., &c., to GEO. DIBBERT, M.D., Rotunda Theatre, Liverpool.

WANTED, for North London Cinema, Orchestral Organist (not pipe). Box 699, "The Era."

WANTED, Pianiste, immediately, for Eastbourne Cinema Trio; 6 evenings, 5 matinées, about 4½ hours daily. Write, MUS. DIR., 2, Grange-road, Eastbourne.

WANTED, Lady Pianist, for West Central Hotel; hours 4 till 10.30, including Sundays; must be an experienced orchestral player. Apply by letter only, to HALLERTON SHAW, 17, Mapsbury-court, Shoot-up Hill, Brondesbury, N.W.

WANTED, expert Relief Pianist for pictures. Open at once. MRS. BUCKLEY, Manageress, Academy, West-street, Brighton.

WANTED, for Lyceum, Southfields, S.W., Orchestral Pianist; open Thurs., Oct. 21; audition from 3. Apply, M.D., Kingsland Empire, Dalston.

WANTED, to complete Jazz Band, first-class Pianist, Banjoist, Saxophonist, and Drummer; except pianist, coloured men preferred. Apply, Box 719, "The Era."

WANTED, immediately, for Pictures, exper. Pianist and Violinist; evenings only; no Sundays; lowest terms and refs. MANAGER, Empire Cinema, Cowes.

WANTED, at once, smart Relief Pianist; good musician need only apply.
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MUSICIANS WANTED.

WANTED, at once, Relief Pianist; must be good. Apply, COLISEUM, Harrow-road, W.

WANTED, Pianist, who would meet Violinist, with view to practise for engt. L. TELFER, 7, Craven Park-road, Stamford Hill.

WANTED, good Jazz Dance Banjoist. Apply, B. C. TAYLOR, 2, Fen-court, Fenchurch-street.

WANTED, for first-class, twice-nightly variety hall in Yorkshire, Drummer. Applicants must be thoroughly competent (A.M.U.). Write, enclosing copies of references, etc., to Box 723 "The Era."

WANTED, Ladies' Quartette, for tea-rooms and restaurant; very exceptional players, with good library and all up-to-date songs. Apply, THE MAY WALTER ORCHESTRAS, 3, Macclesfield-street, Shaftesbury-avenue, W. 'Phone, Gerrard 7639.

WANTED, Ladies, Violinist (leader), 1st Violin, 'Cello, and Piano, for West End Café. Apply, Thursday, between 12 and 1. Also will all other lady instrumentalists send their address to me, with particulars of what work they have done? E. S. DE GROOT, Suite 24 E, 25, Charing Cross-rd., W.C.

WANTED immediately, Strings, Wind Instrumentalists, Amateur, Semi-Professional, resident in Wanstead and surrounding districts, for registration by the Essex Orchestral Society. Apply, SIGNOR ALFIERI, 30, Grove-road, Wanstead, E. 11.

WANTED, for small country town in West of England, Trio or Quartette, for cinema and varieties; permanent engagement. State full particulars, Box 721, "The Era."

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WANTED, to open in December for 5 or 7 weeks.

Full Military Bands. Piccolo down to Double B. Monsters.

My own men write in terms required, addressed envelopes and fullest particulars.

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WANTED, Bandmasters and Secretaries of Military and Brass Bands in London area are invited to write to adverstiser with a view to taking part in demonstrations and processions. State terms, description of uniform, number in band, and what days per week available. Box 722, "The Era."

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ESPLANADE GARDENS.

WANTED, for the Burgh of Rothesay, for Season 1921, Military Band of 17, or alternatively 20 Performers, including in each case Conductor.

Two performances daily.

Offers, specifying instruments, must be sent to my office not later than 12 o'clock noon on November 3, 1920.

ROBERT D. WHYTE, Town Clerk.

Rothesay, October 14, 1920.

WANTED, Musicians, for famous Band of Infantry Regiment; home service; reed players; double-handed if possible. Apply, Box 245, c/o HAWKES & SON, Denman-street, Piccadilly-circus, London, W.

WANTED, BANDSMEN, for a Westminster Territorial Orchestral Band, Violins, Viola, 'Cello, Bass, and Cornets; part time only. No musicians seeking full time employment need apply. Good prospects for engagements. Bandmaster attends at headquarters on Mondays and Fridays from 7 p.m. to 9 p.m. for interviews.
Apply, BAND PRESIDENT, 2nd Bn. London Regt. (T.A.), Headquarters, 9, Tufton-street, Westminster, S.W. 1.

WANTED Known,
MAUD RISELEY, A.R.A.M.,
MUSICAL DIRECTOR, GRAND CINEMA, PADDINGTON, W., HOLDS ORCHESTRAL CLASSES EVERY MORNING AT THE CINEMA EMPLOYMENT BUREAU, 13, CECIL COURT, CHARING CROSS ROAD, W.C.
Violinists, Pianists, Repetiteurs wishing to become Leaders, also 'Cellists, Basses, &c., are invited to apply at the Bureau for all Particulars.
Eight Appointments found for Pupils this month.
ACTUAL EXPERIENCE OF PLAYING WITH A CINEMA ORCHESTRA GIVEN.
SPECIAL TUITION GIVEN IN ALL TAVAN ARRANGEMENTS.
Music lent for home study.
Auditions held at the Bureau.
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WANTED Known, Violinists, 'Cellists, Pianists, &c., R. WOLFF (Leader-Violinist, late pupil of Prof. Wilhelmy), is resuming his Orchestral Class for Study of Standard Cinema Music (especially Tavan) on Oct. 6. Mr. Wolff's latest successful pipil is Miss N. Dean (who studied solely with him for 2½ years in all), and is now Leader in a West-End Cinema. Address, 32, Oxford-gardens, Ladbroke-grove, W. 10.

MUSICIANS WANTED.

BON ACCORD ORCHESTRAS.
ORCHESTRAS PROVIDED.
Also Capable Deputies and Reliefs.
WANTED, Pupils for Orchestral Training; rehearsals, Tues., 10-12 a.m. Write terms, 39, Store-street, W.C.

DEMOBILISED MUSICIANS ARE RECOMMENDED TO ATTEND ABBOTT'S CLASSES.
WANTED, Wanted Known, ABBOTT'S ORCHESTRAL SCHOOL AND AGENCY.
FINEST TRAINING SCHOOL in London for Violinists and Pianists who wish to become Leaders. Musicians with or without experience should join ABBOTT'S SCHOOL. Thorough training in Pedal Organ Playing. 12 lessons £1 1s. Classes daily. Also Thursday evening. APPOINTMENTS FOUND.
47, Uxbridge-road, Shepherd's Bush.

WANTED, Musicians to write in to the ALLCHURCH LENDING LIBRARY of Up-to-date Music; programmes arranged if desired. 131, Bedford-hill, Balham, S.W. 12.

BRIDGE'S MUSICAL SALON AND ORCHESTRAL SCHOOL,
24, Colville-square, Bayswater, W. 11.
Consulting hours, 10 a.m. to 8 p.m.
WANTED Known, Pianists, Violinists, 'Cellists, Basses, and all instrumentalists, to train them for cinema and café engagements. Classes held daily.
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Pupils are introduced and SITUATIONS FOUND through our agents. 90 per cent. of our pupils placed in situations. WE INVITE ALL APPLICANTS TO ATTEND ONE CLASS FREE OF CHARGE.
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WANTED Known,
THE BRITISH ORCHESTRAL AGENCY,
Russell Chambers, South Shields,
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First-class Orchestras and Single Artists provided for high-class cinemas, &c., on Shortest Notice.

Musicians, all instruments, please register with us for immediate openings. We pay first-class salaries.
In all cases apply to the
SECRETARY.
'Phone, 751.

ROYAL AIR FORCE CENTRAL BAND
and
ROYAL AIR FORCE (CADET) COLLEGE BAND, CRANWELL.
WANTED, Musicians (all instruments) for present and impending vacancies, preferably double-handed men (wind and string instruments). Only experienced instrumentalists will be accepted.
Apply, in the first place:—
For the Central Band:—
To PILOT OFFICER J. AMERS, Royal Air Force, Depot, Uxbridge.
For the Cadet College Band:—
To BANDMASTER A. E. HALFORD, R.A.F. (Cadet) College, Cranwell, Sleaford, Lincs.

WANTED Known,
THE NATIONAL ORCHESTRAL ASSOCIATION has been reconstituted and will in future be known as "THE NATIONAL ORCHESTRAL UNION OF PROFESSIONAL MUSICIANS" (registered as a Trade Union).
All Professional Musicians are eligible for membership. The entrance fee is £1 1s., and the subscription 1s. 8d. per month.
Membership of the London Institute is optional. An additional charge of £1 1s. entrance fee, and 6s. per annum subscription is made for such membership.
Full particulars on application to the General Secretary, FORT GREENWOOD, The N.O.U., 13-14, Archer-street, Shaftesbury-avenue, London, W. 1.

WANTED, Musicians to write, EASTON'S MUSIC LENDING LIBRARY. "Elmwood," Atkins-rd., Clapham Pk., S.W. 12. 'Phone, Streatham 950.

MUSIC ON HIRE.
WANTED, Orchestras, Cinemas, Cafés good music only, at lowest rate. CHAS. GEE, 31, Brewer-st., Maidstone.

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WANTED, Songs and Dance Music, for immediate publication. KINGSWAY MUSIC CO., 4a, Panton-street, W.C. 1.

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WANTED Known, Ernest Denney, late Musical Director of the "Argyle," Birkenhead, wants a similar position in variety theatre or with revue. DENNEY, 6 Brisbane-avenue, New Brighton.

WANTED, Engagement, as Musical Director, or Leader Violinist; experienced all lines, cinema speciality; library and orchestra if required; London, and good offers only. 71, Oldhill-street, Clapton.

WANTED, shortly, by exper. Mus. Dir. (Piano or Baton), Resident Perm. Engt.; any bus. South. CONDUCTOR, 15, Creskell-street, Holbeck, Leeds.

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WANTED, Engagement in First-class Cinema, by well-known Conductor (Piano or Baton); present engagement 3 years, in first-class picture palace; considered one of the best pictures fitter; could bring his own splendid band. Box 604, "The Era."

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WANTED, immediately, good Engt. by first-class Pianist-Cond.; 6 years' exp. cinema; huge library; satisfaction guaranteed. Box 691, "The Era."

WANTED, Engagement, by Pianist-Conductor (Orchestral), Composer; any business; London only. JARRETT, 109, Elgin-avenue, W. 9.

WANTED, Engagement, by Conductor-Pianist; brilliant soloist and expert accompanist; cinema, café, or good theatre; combine violin; large library; exceptionally good references. LORD, 67, Millfield-road, York.

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WANTED, Engt. as Violiniste-Repetiteur or 2nd, cinema experience; strong player and good reader; will accept low salary; London or near. Box 637, "The Era."

WANTED, Engt. by experienced Violinist (Rep.) or Viola; cinema, variety; town only. VIOLINIST, 8, Nigel-road, Peckham Rye, S.E.

WANTED, Engt., first-class Violinist (repet.); used to high-class cinema programmes; London only. VIOLINIST, 106, Cadogan-terrace, Victoria Park, N.E.

WANTED, Engt. by experienced Violinist as Repet. or 1st Violin; good refs.; can open at once. CHAS. ROSE, Rosherville Hotel, Gravesend.

WANTED Known, first-class Leader; splendid violin soloist; vacant for London cinema, hotel, or café. Box 717, "The Era."

WANTED, Engagement, by experienced Violinist (Leader), in café or cinema; Croydon or outlying district preferred; lady. Box 710, "The Era."

WANTED, Engt. by first-class Violinist Leader or 1st Violin; library. VINCENT, 152, Lambeth-terrace, S.E.

WANTED, Engt. (Leader), Violinist; extensive library, Tavans, &c., any business; A.M.U.
GOODLIFFE,
107, Eastwood-lane, Rotherham.

WANTED, Engagement by experienced Violinist-Leader, in café or cinema; lady. Box 712, "The Era."

WANTED Known, as 1st or 2nd Violin (not leader), with library; experienced arranger. Apply, JOHN PROCTOR, c/o Avenue House, Heworth, York.

WANTED, Engagement, experienced Lady Violiniste, café, cinema; good sight-reader. Offers and particulars, EDITH L. MAINWOOD, G.S.M., 27a, Ravenstone-street, Balham, S.W. 12.

WANTED Known, Lady Violiniste (young), experienced dance musician; requires Series or Odd Dance Engts. MILLWARD, 1, Warwick-rd., Earl's Court, S.W. 5.

WANTED Known, young Lady Violiniste wishes Engagement, café, hotel; experienced orchestral music; repetiteur; London. MILLWARD, 1, Warwick road, Earl's Court, S.W. 5.

WANTED Known, Violiniste, lady seeks Engagement, London preferred. Box 692, "The Era."

WANTED, Christmas, Hotel or Pedro. Engagement by good Violiniste. Box 696, "The Era."

WANTED, by lady Violinist, further cinema orchestral coaching. Please supply terms. CHAPPELLE, 52, Salusbury-road, West Kilburn.

WANTED, Engagement by Violinist, thoroughly experienced variety and pictures. VIOLINIST, 103, Mallinson-rd., S.W. 11.

WANTED, Engt. as Violinist; thor. exp., any business; just finished season Opera H., Scarborough; previous 3 years G.T., Hull. Would accept Second Violin or Viola. Liberty Monday. C. CROFT, 1, Jordan-av., Kimberley-st., Hull.

WANTED, Engagement, Violinist; Dance or Cinema; repet. 23, Farnborough-avenue, Walthamstow, E. 17.

WANTED, by good Violinist, Afternoon and Sunday Evening Engagements; library if necessary. HALL, 26, Kingscourt-road, Streatham, S.W. 16.

WANTED Known, a first-class Double-handed Musician, Violin and Clarinet, terminates engagement at Crystal Palace on Oct. 30; any business, anywhere. Terms to VIOLIN, 34, Sainsbury-road, Gipsy Hill, S.E. 19.

WANTED Known, by first-class Solo Violinist and Leader, Engt. in cinema, London or Subs.; music fitting to pictures; splendid up-to-date library; moderate terms. Box 707, "The Era."

WANTED by Violinist, Engagement in cinema or café, in London. VIOLINIST, 33, Sherriff-road, N.W. 6.

WANTED, Engt. by Violinist-Banjo any business; good library; also Solo Pianist. ANDREWS, 155, Sumatra-rd., West Hampstead.

WANTED Known, experienced Dance Violinist, open for good Engagements. Box 621, "The Era."

WANTED, Engagement by (lady) Cornet; exp., any business. MISS A. JOHNSON, 64, Dolcliffe-rd., Mexbro', York.

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WANTED, position in Works Band by B flat Clarinet; 22 years on instrumental work in any capacity. McLEWER, 36, Dufforne-road, Upper Tooting, S.W.

WANTED, engagement by Clarinet Player; exp. in Tavan and standard music. Apply, RALPH HOOD, 8, Smithfield-road, Norwich.

WANTED, by experienced Clarinet, any business; would accept post in mental hospital band; good refs. from musical profession, also for mental nursing. C. W. WINTERBOTTOM, 86, Marina, St. Leonards-on-Sea, Sussex.

WANTED Known, Disengaged, fine Clarinettist; any business. Particulars and terms, 38, Dewsbury-road, Dollis Hill, N.W.

WANTED Known, Double Bass (Lady), Free Sundays; dances; other offers invited. Box 714, "The Era."

WANTED, by first-class Lady Double Bass Player, Sunday Deputising, London or Suburbs. Box 704, "The Era." S.W.

MUSICIANS' WANTS.

WANTED, engt., Double Bass; very experienced; London, S.E., preferred; any business; also 'Cellist; splendid tone; permanency or deputising. M., 50, Bellingham-road, Catford, S.E. 6.

WANTED, Engagement, Double Bass known; experienced in cinema work; town preferred. H. P. 4, Convent-gardens, Northfields, Ealing, W. 5.

WANTED, Engagement, or Deputising, by experienced String Bass, after Saturday. BASSO, 57, G4, Cambridge-street, Hackney-road, London, N.E.

WANTED Known, Bombardon wishes engagement skating rink, dances, or any business.
BLACK,
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WANTED Known, experienced Bassoonist, desires engagement; high or low pitch; opera preferred; A.M.U.; excellent references.
BATES,
43, Mornington-crescent, Harrogate.

WANTED, by good Bassoonist, combine 'Cello, engagement in theatre, cinema, or works, 12 years' exp.; steady and reliable; sound refs. G. HORTON, 98, Ashley-road, Salisbury.

WANTED Known, Engt. as Trombonist, thor. exp., first-class offers, London only, or touring; can open at once. Write, Box 685, "The Era."

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WANTED Known, Lady 'Cellist disengaged; thoroughly experienced; any business; London only. 47, Uxbridge-road, Shepherd's Bush, W.

WANTED, by 'Celliste, Evening Engagements or Deputising; no Sundays; preferably S.W. district. 'CELLO GREEBA, Matham-road, East Molesey, Surrey.

WANTED, by lady 'Celliste, good Engt., just concluded season; experienced cl., café, dance, &c. 24, Manchester-street, W.

WANTED, by the MISSES H. and S. PAYNE, 'Cello-Violin, Piano Soloists, high-class cinema playing; at lib. immediately; London or vicinity; good musicians. Address, 9, Alberta-road, Enfield, Middx.

WANTED, Engagement by experienced Lady 'Celliste, Cinema. 10, Temperley-road, Balham, S.W. 12.

WANTED, by Lady 'Celliste, Deputy Work, evenings only. MME. ELLIOTT, 12, St. George's-road, St. Margaret's-on-Thames.

WANTED Known, engagement by a thoroughly experienced Lady 'Cellist for hotel or café work. Write, 'CELLISTE, St. Leonard's Cottage, St. John's, Bedford.

WANTED Known, 'Celliste, open to immediate Engagement; first-class experience; Cinema or Hotel. Replies Box 679, "The Era."

WANTED Known.
Experienced 'Celliste desires Engagement, North preferred.
Excellent references.
Box 684, "The Era."

WANTED, Engagement by 'Cellist, London or Suburbs, S.E. or S.W. preferred; cinema or café; terms moderate. Address, 'CELLIST, 5, The Mansions, Ullswater-road, West Norwood, S.E. 27.

WANTED Known, 'Cellist, gent., A.M.U., Disengaged Oct. 23; deputise; any business, and dances; evenings only; just completed 11 months' engt. C. D. McCLELLAND, 8, Agate-road, off "The Grove," Hammersmith, W. 6.

WANTED, Engt. by first-class 'Cellist. Address, 'CELLIST, 152, Lambeth-terrace, S.E.

WANTED Known, experienced Orchestral Male 'Cellist, well up in Alder and Tavan arrangements, at liberty; café, cinema, or variety. State terms, Box 706, "The Era."

WANTED, by experienced 'Celliste, Dance Engagements. "'CELLISTE." Box 655, "The Era."

WANTED, Engagement by experienced 'Cellist, in London. Address, 'CELLO, 6, Caxton-road, Shepherd's Bush, W. 12.

WANTED, Engt. by Oboe; any business; just finished season at Harrogate. 89, Overbury-street, Liverpool.

WANTED, Engagement by very experienced and reliable Oboe Player; high and low pitch; excellent refs.
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WANTED, by Flautist, Engagement in or about Newcastle-on-Tyne; A.M.U.
Address, Box 687, "The Era."

WANTED, Engagement, as Flautist and Clarinetist (high pitch), cinema or restaurant; A.M.U. terms. Corfe View, North-road, Parkstone.

WANTED, Re-engt. by Organiste-Pianiste, experienced. MADAME, 23, Gauden-rd., Clapham, S.W.

WANTED, Engagement as Orchestral Pianiste; good sight reader; theatre, cinema, or café. PIANIST, 102, Bushey Park-road, Hampton Wick, Middlesex.

WANTED, Re-engt., by Orchestral Pianiste; permanency. References, Box 607, "The Era."

WANTED, by Pianiste, experienced accompanist, engagements, singers, orchestras, dances, &c. MAUDE BEAVAN, 28, Colville-square, W. 11.

WANTED, ENGAGEMENT BY YOUNG LADY, BRILLIANT PIANISTE, AS A RELIEF IN CINEMA; EXPERIENCED; FREE ON THE 14th INST. BOX 348, "THE ERA."

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WANTED, by experienced Relief Pianiste, Engagement. Write, MISS ATKINS, 5, Quarry-road, Wandsworth, S.W.

MUSICIANS' WANTS.

WANTED, an Engagement, as Pianiste, for Dances, Solo or Orchestral, or Cinema; evenings only; West-End experience. B., 25, Southboro'-road, S. Hackney.

WANTED, Engt., in C.P., Café, Cinema, or Orchestra, by Lady Pianiste; exp. all lines. D. MARTYN, 82, Farrant-street, Queen's Park, Paddington.

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WANTED, Engt., by Lady Pianiste (pictures); excellent repertoire (solos or orchestral); last engt. 2 years. Write, PIANISTE, 146, Corporation-street, Nuneaton.

WANTED Known, at liberty Monday next, well-known Lady Pianist; brilliant orchestral and solo; experienced pics., hotel, café, &c.; highest testimonials. PIANIST, 132, St. Mary's-road, Cowes.

WANTED, Re-engt., by experienced Orchestral Pianiste, L.R.A.M.; Tavan and standard works. A., 36, Albany-rd., W. Ealing.

WANTED, Engt. by Pianiste, Solo, best offers only. B., 12, Buckingham-rd., Wood Green, N. 22.

WANTED, by Pianist (lady); orch. or solo; cinema or café; no varieties; Yorkshire or North pref.; refs.; at liberty Nov. 1. Apply, PIANISTE, 65, Carhale-street, Goole.

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WANTED, Engt., by experienced Orchestral Pianist (Male); cinema, café; would deputise. DAVIS, 27, Woodlane, Shepherd's Bush, W. 12.

WANTED, Engt., by exp. Orchestral Pianist, in London cinema. S., 16, Manwood-road, Brockley, S.E. 4.

WANTED, by Pianist, or as Pianist-Conductor, vacant Oct. 23, pictures, café, &c.; West-End experience; library if required. SNELL, 8, Aytoun-road, Stockwell.

WANTED, Engagement, Monday, Pianist and Solo Leader Violiniste; thoroughly experienced, pictures, café, &c.; library. State terms, requirements, VIOLINISTE, 4, Alexandra-road, Long Eaton, Notts.

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WANTED Known, Engagement as Orchestral Pianist, thoroughly experienced in Tavan's arrangements and standard overtures; audition any morning; own library if required; disengaged Oct. 25. FRED HANWELL, 17, St. Ervan's-road, Westbourne Park, W. 10.

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Cinema engagement preferred.

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WANTED Known, the Late Military Band of the Maida Vale Skating Rink is open for similar Engagement; up-to-date library and good uniform; also a Small Band is open for Cinema Engagement. Apply to BANDMASTER, 35, Clifton-gardens, Maida Vale, London, W. 9. 'Phone, Pad. 1471.

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WANTED Known, CLOWN AUSTIN and PARTNER, Double and Single, Talking, Knockabout Clowns, with good entrees and first-class costumes, at liberty for Winter Season. Just concluding a most successful and comfortable engagement with F. Bostock's Grand Circus on tour. Address, 12, Woodhouse-parade, North Finchley, London, N.

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Christmas, 1920.

WANTED, Wanted, Wanted, Concessions granted for Refined Attractions and High-class Novelties of all kinds and descriptions.
Important Enterprise.
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WANTED to Let, for rehearsals, concert parties, and dancing lessons, Hall, at Language Institute, 201a, High Holborn, W.C. 2s. 6d. per hour, including electric light, central heating, and use of piano.

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"TINKER THE TEC."
No success, no pay, is my guarantee. Please note this is a Top-of-the-bill Act.

WANTED, Monday next, Oct. 25, Wire, ASHLEA, Gore-crescent, Seedley, near Manchester.

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WANTED, Monday, also Nov. 1, precede Aberdeen, MILLER & PHLORA, Song, Comedy, Acrobatic. Wire, Park Palace, or 22, Thackeray-st., Liverpool.

WANTED, Mon., 25th, precede Emp., Woolwich, Voc. Dancers. Wire, "THE 2 STEWARDS," 142, Abbey-rd., N.W. 6.

WANTED, Oct. 25, share or salary, MAJOR MITE, Talking, Laughing, and Dancing Pony, and CHARD'S CANINE WONDERS. Panto settled, London. Wire, 45, Villa-place, Newcastle-on-Tyne.

WANTED, Nov. 1 (between London and Lancs) by The Famous SUTCLIFFE FAMILY.
Scotland's Most Versatile and Popular Entertainers.

Wire or write, DE VERE'S AGENCY, or B. L. Sutcliffe, Empress, Brixton.

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NOTICE.

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MUSIC HALL ARTISTES' RAILWAY ASSOCIATION.

Important Notice!

THE TWENTY-FOURTH

Annual General Meeting

Will be held
On WEDNESDAY, OCTOBER 27, 192[illegible]
at the BOARD ROOM,
18, Charing Cross Road, W.C., at 12 noon

Extract from the Rules re General Meetings and Election of Hon. Officers and Executive Committee:—

Rule 8.—"That the Honorary Officers shall be elected at the Annual General Meeting of the Association . . ."

Rule 10.—"That nominations for positions of Honorary Officers, signed by not less than two members of the Association, together with the written consent of the nominee, must be sent to the Chairman of the Committee, not later than fourteen days prior to the Annual General Meeting and all such nominations shall be put before the General Meeting."

Rule 25.—". . . DUE NOTIFICATION OF ANY RESOLUTION FOR DISCUSSION AT THE GENERAL MEETING MUST BE SENT IN WRITING TO THE SECRETARY FOURTEEN DAYS PRIOR TO THE DATE FIXED FOR THE MEETING, so that it can be placed on the Agenda, and no matter shall be discussed which has not been placed on the Agenda. Such resolutions shall be brought by the Secretary to the General Meeting in their original form."

ELECTION OF THE COMMITTEE.

Rule 12.—"That the Executive Committee shall be elected by ballot of the members of the Association and shall consist of SIXTY members, who shall be elected annually."

Rule 13.—"That any member of the Association (Ladies, Children and Assistants excepted) whose membership shall have exceeded twelve months shall be eligible for nomination as a member of the Committee. NOMINATIONS SIGNED BY NOT LESS THAN TWO MEMBERS OF THE ASSOCIATION, TOGETHER WITH THE WRITTEN CONSENT OF THE NOMINEE, MUST BE SENT TO THE CHAIRMAN OF THE COMMITTEE NOT LATER THAN FOURTEEN DAYS PRIOR TO THE ANNUAL GENERAL MEETING, at which meeting a list of candidates shall be published. Outgoing members of the Committee shall be accepted as nominated." (Members of the Committee not desiring to stand for re-election are requested to notify the Secretary.)

Rule 14.—"That the ballot for the Annual election of the Committee shall be taken about fourteen days subsequent to the Annual General Meeting, the exact date to be fixed by the Committee." C. DOUGLAS STUART,
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By CRITICUS.

GAGS AND GAGGERS.

There is a nice story of a certain playwright who took a friend one evening to see one of his plays. Half way through the first act, he touched his friend on the knee.

"Tell me, what did you think of that line?" asked the playwright.

"Excellent," replied the friend.

"Thanks," said the playwright, "it was one of mine."

In the phraseology of Mark Twain, this story is, in its implication, "somewhat exaggerated," as also must be that of Oscar Wilde in which he is said to have remarked, while witnessing one of his comedies, "Not a bad play, though I could have written it better. Who's the author?" It is true nevertheless that, through the changes brought about by producers and gaggers, authors sometimes fail to recognise their literary offspring, and wonder whether the responsibility can be really theirs.

"To gag or not to gag?" is a question which, at some time or other, crops up in nearly every actor's career. There are some who rigidly set their faces against temptation. They are the conscientious clerks of the stage. There are others who disagree with the broad principle, but allow themselves occasional indulgence when they feel good, as when they have a friend in front or have backed a Derby winner. There are others again who consider that gagging is an actor's privilege, and who take advantage of it on every conceivable occasion.

It is not that the actor usually considers he can improve on the author's text. As a matter of fact, he rarely does improve on it. But by gagging he is asserting his independence, and after his first gag he feels all the elation (and none of the inconvenience) of a schoolboy who has just smoked his first cigarette.

Alone he did it! He has proved himself above circumstances. Pooh to the author!

A Limit to Gagging.

I am not going to contend that gagging should be stopped by law, or that, when an impromptu joke occurs to a comedian he should wire to the author for permission to use it. There is, however, a limit to the extent to which one should gag, and there are certain people who should never be allowed to gag in any circumstances.

Smith may be a good conversationalist, but he is not a playwright, and has no right while acting in Jones's play, to place his ingenuity above that of Jones. Maybe Jones thought of introducing a funny line at the very place where Smith is tempted to gag, and refrained from doing so for some perfectly sound reason. The playwright thinks of the whole play, the actor merely of his part. Thus, the inveterate gagger may upset a fine balance and interfere with a sense of proportion.

That, in itself, is a bad enough crime. But the crime is aggravated further when—as so often happens—the gagging is bad. As a rule, the man who gags does not wait until he is qualified for his part. There might be some safety if gaggers had to pass examinations or to obtain licences. Anyone, however, may gag if he has the pluck to do so, while the author sits at home, all unconscious of the liberties which are being taken with his work.

Effect on Art Generally.

What would we think if the exhibitor of one of David Wilkie's pictures introduced a figure or two of his own, or a Turner landscape were embellished by a few clouds dabbed on by Tom, Dick, or Harry? Or suppose Landon Ronald, while conducting the "Pathetic Symphony," by Tschaikowski, introduced some bars and frills of his own? We should think these things unwarrantable. Admirers of Wilkie and Turner and Tschaikowski would be up in arms at once. But who rises in anger when the poor playwright receives such treatment?

I recall a scene in "Captain Kettle," produced many years ago at the Adelphi Theatre, in which two characters so altered the original text that, before the play had run two or three weeks, they had practically re-written the scene. They always "got the audience," it must be admitted, but they did not do so legitimately. The scene should have been a short one. It grew to double its allotted length, and became at last merely a game between the two actors, in which they tried to beat each other in the art of making jokes.

Another instance, of a different kind, occurs to me. A young actor was playing his first part for the first time. He was nervous, and his one idea was to speak his lines without "fluffing" them. Imagine his consternation when an old stager, who ought to have known better, began gagging to him, and altering the conversation so that the novice had to alter his own lines to make sense! It was a trying ordeal, and nearly ended in fiasco. Luckily, the young man kept his wits, and a minor tragedy was averted.

Be it recorded to the credit of the gagger that he apologised afterwards.

Privileged Exceptions.

There are certain people who have such a natural aptitude for gagging that one instinctively forgives them. The late Willie Edouin was one of these privileged persons. One night I was in a stage box watching a farce in which he was acting, when suddenly he spied my party, and walked towards us. "Hullo, M——!" he called out; "how are you?" And then, with a wink, he went back and continued with his part.

No one objected. He was one of the Privileged Exceptions. But unless you are a Privileged Exception, good Thespian who reads these lines, I beg that you will gag in moderation, if, indeed, you must gag at all. Make the most of the part which Providence has given you, and you shall merit your meed of praise.

THEATRES AND THE STRIKE

Places of entertainment are affected by the Lighting, Heating, and Power (Emergency) Order, 1920, issued by the Board of Trade in consequence of the miners' strike. The order provides that all lights of the following classes and descriptions shall be extinguished and shall not be lighted at any hour:

(a) Sky-signs, illuminated facias, illuminated advertisements, and other lights used on, in, or about any premises for the purposes of advertisement or display.

(b) Lights used inside any shop for the purpose of advertisement or display when the shop is closed for serving customers.

It is understood that lights must not be used inside or outside for the illumination of windows. Inside lights necessary for the actual conduct of trade may be used while the shop is open, but must be extinguished when the shop is closed, unless the police authorities otherwise direct.

Where gas or electricity is required for power in any premises within the scope of the Coal (Emergency) Order its supply and use shall be restricted so that not more than 50 per cent. of the weekly average quantity supplied or used for power in the four weeks preceding the date of the Order shall be supplied or used in any week after that date, except where it is shown that that weekly average does not afford a fair criterion of the quantity normally supplied, when regard may be had to the quantity used or supplied during the week in 1919 most nearly corresponding in date to that in which power is required.

"THE EDUCATION OF ELIZABETH."

At the Westminster County Court, on Wednesday, before Judge Sir Alfred Tobin, K.C., a theatrical case of some interest was heard in which Mr. Harold Leslie claimed damages from Mr. Tom B. Davis, of the Apollo Theatre, for losses which he had sustained over a contract for the touring rights of the play, "The Education of Elizabeth."

Counsel for plaintiff said after getting an assurance in an interview that the play had not been toured for some years plaintiff agreed to enter into a contract for the exclusive rights, and paid £50 in advance on account. Shortly afterwards he received a letter from the agents enclosing a letter from defendant in which the latter stated that he had forgotten that the play was being performed in repertoire by Mr. Harold Rayner in the provinces.

Counsel for defendant stated that £25 had been paid into court, which they said was too much, particularly as plaintiff had had an offer of the whole £50. Defendant had expressed his willingness to cancel the contract and return the money, or to postpone the contract until the dates were cleared.

Mr. Leslie gave evidence, and said the recent production of the play at several theatres would militate against his success in touring it.

Mr. Leon M. Lion, theatrical manager of the Garrick Theatre, gave evidence in support of the plaintiff and expressed the opinion that it might militate against the success of a play if it had been performed a short time before.

His honour held that on the evidence given defendant had paid more than sufficient into court. There had been a breach of contract, for which he must pay 20 guineas damages. There would be judgment for defendant, with costs.

THE ROMANYS.

A promising young concert party made its debut at Holy Trinity Hall, Stroud Green, on Thursday, when a performance was given in aid of the local Scouts' new headquarters. Mr. Edward Wincott is the highly efficient manager, and was responsible for the book and lyrics of "Romany Land," a new comedietta, with music by the comedian of the party, Bob Tarring. The piece is a picturesque introduction to various types of the old Romany gipsies, including Bess, in love with Dick, the King of the Romanys, who is slow to respond. These parts are played by Mr. Robert Mulvey, a wonderfully powerful and mellow-voiced baritone, and Miss Sybil Walter, a pretty, pert, and sweet-voiced lassie with a melodious love song "If All the World Were Mine." Old Bob, a most amusing character sketch as interpreted by the droll Bob Tarring; a typical old croney Hannah, ably impersonated by Miss Doris Wincott; little Peggy, the kidnapped child, who, in the person of little Leontine Grande, dances herself into the favour of the audience, and a pair of society visitors to the camp, with a good song of London ways, complete the cast.

Among the other items on the programme a new fantastic song, "Hush!" by E. W. Palmer and R. Tarring, a side-splitting new duet, "Basking and Busking in Arcady," capitally sung by Jimmy Miller and Bob Tarring, a duet which really might gain vogue in the West End and elsewhere, and Mr Robert Mulvey's "King Coal" and "Devonshire Cream and Cider," seemed to us the best. Misses Dorothy Goddard and Sybil Walter sang very pleasingly, and Miss Doris Wincott recited with arch expression.

"Be a Brick."

It is easy enough to "Be a Brick Like Billy." All you have to do is to get a copy of the song from the Appeal Office of the Royal Surgical Aid Society, 26, Great Ormond-st. (or from the publishers, Ascherberg, Hopwood, and Crew, Ltd.), and then to sing it to people whenever and wherever you find the opportunity. That is one of the ways of helping on the Brick-Box Collections Scheme devised by the Society, whose great work happens just now to be sadly impeded by lack of funds. "Be a Brick" is a story song. It tells how poor little cripple Bill found friends in Great Ormond-st., and how he was made by them into the sound and happy Bill who filled an active rôle in life's drama. L. Godfrey Turner's are the verses, and Herman Finck's is the music—a fascinating tune.

The merits of the famous Malvern table waters, manufactured by W. & J. Burrow, Ltd., of Malvern, have travelled a further stage in their career of popularity amongst those who desire the best. Mr. J. W. H. T. Douglas, the captain of the M.C.C. cricket team, now on its way to Australia, has written Messrs. Burrow saying how useful and delighted the whole team were with the table waters supplied. It is interesting to note also that on the present tour of H.R.H. the Prince of Wales, Burrow's Malvern table waters were used on board the "Renown."

LONDON SUBURBAN THEATRES

BOROUGH, STRATFORD.

That "The Luck of the Navy" still retains its hold upon the public was evidenced by the good attendance at the Borough Theatre, Stratford, on Monday night, when Mr. Percy Hutchison, in conjunction with Sir Alfred Butt, presented this stirring naval play. Mr. King Fordham as Lieut. Clive Station breezily interprets the spirit of the part. Mrs. Gordon Peel, the female Hun, is admirably sustained by Miss Mildred Cottell; whilst little Teddie Hayward is a chirpy "Snotty" in the part of Midshipman Wing Eden. Admiral Maybridge, who had suspicions all along of Hun spies, with his too-old-at-seventy laments, was a typical retired naval officer in the hands of Mr. Alec Forbes, and throughout the piece the interest in the story was well maintained by fine acting on the part of all the other artists.

WIMBLEDON THEATRE.

"Eyes of Youth," that powerful play, with its undoubted mystical and original theme, and a personal visit of Miss Gertrude Elliott, the creator of the part of Gina at the St. James's, attracted a large audience on Monday night, who were most enthusiastic and delighted with both play and players. Miss Gertrude Elliott has a variety of emotions to present in the three presentments of her future life, in each her acting was beyond praise. Mr. Eric Maturin was a polished villain as Salvo, the impresario; Lord Lyveden excellent as the father of Gina; Miss Maud Buchanan quite satisfactory as her sister, Rita; Mr. Clifford Mollison particularly fine as Kenneth, her brother; and Mr. Ian Robertson an impressive, almost uncanny, Yogi, the Hindoo priest. Lesser parts were well and carefully rendered by Mr. Scott Sanderland as Peter Judson, Mr. Rudolph Elwes as Louis Anthony, and Mr. H. Dickson-Kenwin as Robert Goring, Gina's three lovers. A clever little bit of character drawing was that of Mr. Eric Albury as the excitable Parisian opera-house manager, Mr. Alick Chumley deserves praise as Dick Browell, the detective. The numerous changes of the scenes were admirably managed, and the entire production was most enjoyable and entertaining.

NEW THEATRE ROYAL, WINDSOR.

The attraction here this week is the Louis Calvert and Andrew Melville company in "Doddums." Wallace Craigie has a clever exponent in Mr. William Calvert. Mr. Stanley H. Lloyd is well suited as Thomas. Mr. Victor Lusk is diverting as Fergus McLarnie. Mr. Richard Lawson is in every way satisfactory as Donald Graham, and Spencer Hutton is excellently played by Mr. Arthur Bawtree. Much credit attaches to the performance of Miss Gwendoline Hay, who gives an ideal portrayal of Jeannie. Miss Dorothy Carr is a dainty Rose McLarnie. Harriett is commendably impersonated by Miss Rita Everard, and Miss Beatrice Bell is a humorous Ellen, the maid. Other parts were well filled by Mr. Arnold Kidd and Mr. E. F. Saxon.

NEW COMPANIES REGISTERED.

CINECHROME PATENTS SYNDICATE, LTD.—Regd. Oct. 8. 8/9, Long Acre, W.C. 2. To carry on the business of film and moving picture producers, camera and projector manufacturers, &c. Capital, £1,000 in 1,000 shares of £1 each. Directors:—J. S. Higham, 38, Lancaster-road, Birkdale, Southport; W. Holden, 18, Moss-lane, Aintree, Liverpool; S. J. Cox, 70, Crouch Hill, Crouch End, N.

THE GLOBE (ROSEBERY AVENUE) CINEMA COMPANY, LTD.—Regd. Oct. 7, 1920. The Cinema, Skinner-st., Clerkenwell. To carry on the business of Cinematograph. Capital, £1,000 in 1,000 shares of £1 each. Directors:—Esther Hillman, 13, Dyke-rd., Brighton; L. Frankel, 20, Bond-street, Brighton; Annie Feltz, 17, Warrior-square, Southend-on-Sea.

GORTON DISTRICT CINEMAS, LTD.—Regd. Oct. 12. 16, St. Peter's-square, Stockport. To carry on the business of proprietors of cinematograph theatres. Capital, £22,000 in 22,000 shares of £1 each. Directors:—E. Whiteley, 1, Reddish Vale-road, Reddish, Stockport (chairman); J. H. Wilks, 113, Manchester-road, Heaton Norris; W. G. Smith, Rokeby House, Windmill-lane, Reddish; J. Hough, 27, Davenport Park-road, Davenport.

NATIONAL OPERA COMPANY, LTD.—Regd. Oct. 13. 4, Old Burlington-street, W. 1. To carry on the business of opera hall or theatre proprietors. Capital, £10,000 in 10,000 ordinary shares of £1 each. Directors to be appointed by subs.

SOUTH COAST CINEMAS, LTD.—Regd. Oct. 13. 448 Strand, W.C. 2. To carry on the business of proprietors and managers of electric and cinematograph theatres. Capital £15,000 in 15,000 shares of £1 each. Directors:—F. R. Williams, 2, Stanhope-terrace, W. 2; H. S. Sheffield, 368, Finchley-rd., N.W. 3.

SOUTH LANCASHIRE HIPPODROME COMPANY, LTD.—Regd. Oct. 11. The Hippodrome, Chemical-street, Earlestown. To acquire and carry on the business of picturedrome proprietors. Capital, £15,000 in 15,000 shares of £1 each. Directors:—W. Harrison, 11, Acorn-street, Earlestown; D. Davies, Old Crown Inn, Newton-le-Willows; C. F. Porter 7, Laurence-street, Earlestown; J. W. Harrison, 11, Acorn-street, Earlestown; T. Smith, 212, Crowlane, East Newton-le-Willows.

WEST END DRAMATIC SYNDICATE, LTD.—Regd. Oct. 11. Panyer House, 1, Paternoster-row, E.C. To carry on the business of theatre proprietors. Capital, £200 in 200 shares of £1 each.

Mr. Henry Tweedie has been appointed business manager of the ex-Service Men's Christmas Carnival at the White City, Shepherd's Bush, organised by Captain John Donald for one month from the middle of December. The enterprise comprises a veritable Fun City and bazaar, military bands, concerts, marionette pantomime, miniature circus, cinema, &c. Balls will be given, especially on Boxing Night and New Year's Eve. The co-operation will also be sought of the various ex-Service Men's Associations, leagues and institutions, and facilities offered for the presentation of their aims and activities. Earl Beatty, Lord Haig, Mr. Macnamara have expressed their warm approval of the project.

"COLUMBINE."

Play, in Four Acts, by Compton MacKenzie, Produced for the First Time in London at the Kennington Theatre, on Monday, Oct. 18.

Charlie Raeburn ..... Frank Bertram
Mrs. Raeburn ..... Eileen Munro
Alfred Raeburn ..... Eric Cowley
Jenny Raeburn ..... Ellen Compton
May Raeburn .... Hilda Bruce-Potter
Maurice Avery ..... Bobbie Andrews
Frank Castleton ..... W. Boyd Davis
Ronnie Walker ..... Vernon Sylvaine
Dick Cunningham ..... Roy Beard
Courtenay Smythe
S. P. Goodyer-Kettley
Irene Dale ..... Dorothy Lane
Maudie Chapman ..... Joan Hay
Elsie Crauford ..... Nadine March
Madge Wilson ..... Lila Maravan
Gladys West ..... Christine Maud
Queenie Danvers ..... Nellie Digby
Chrissie Hughes ..... Sonia Rodka
Phyllis ..... Iris Fraser-Foes

Mr. Compton Mackenzie's first play, "Columbine," a dramatised version of his novel, "Carnival," was, after a preliminary fortnight's run at Nottingham, introduced to a London audience at the Kennington Theatre on Monday night.

Jenny Pearl, around whose personality the plot revolves, is the daughter of parents in a humble station of life; a wilful, wild-spirited girl, impatient of parental control, she has obtained a position of minor importance in the ballet of the Orient Theatre of Varieties, and the play opens with the return of Jenny to her home in the small hours of the morning from a Covent Garden ball, accompanied by her lover, Maurice Avery, and several noisy companions. As a result of the recriminations that ensue between Jenny and her family, she leaves home to lodge with her friend, Irene Dale. The action is next shifted to Maurice Avery's studio, where a party is given in honour of Jenny's twenty-first birthday. In the midst of the merry-making Maurice receives a telegram from his mother calling him abroad. He asks Jenny to accompany him, but she refuses, and he promises to return as soon as possible. A month passes, and Jenny receives a letter from Maurice asking her to meet him at the railway station on his return. Jenny's refusal to go abroad with Maurice still rankles, and he does not come by that train. The story of Maurice's desertion of Jenny gets to the ears of her companions in the ballet, and she is relentlessly jeered at by them in the dressing-room of the theatre. This scene, which brings the third act to a close, is carried through triumphantly by Miss Ellen Compton's flawless acting.

In the last act we are back at Jenny's home, to which she has returned for the funeral of her mother. Maurice returns and seeks the girl, deeply penitent for his treatment of her, and finding his life empty without her. Jenny jeers and taunts him. He pleads passionately for her to forgive, and asks her to marry him, even after her confession to him of her fall from virtue. Ultimately their mutual love triumphs, bringing the play to a happy conclusion, differing in this respect from the novel, with its morbid and tragic ending.

Miss Ellen Compton scored splendidly in the part of Jenny Pearl. Insinuatingly roguish, or provokingly inconsistent by turns, she embodied the various emotions of love, humour, jealousy and hatred by a magnificent display of tense and restrained acting. Mr. Bobbie Andrews played naturally and consistently the part of Maurice and shared with Miss Compton in the successes of the second and last acts. Miss Eileen Munro was well cast as Mrs. Raeburn, the hard-worked and worried mother. Miss Hilda Bruce-Potter made a pathetic figure of May Raeburn. Mr. Frank Bertram achieved a conspicuous success in the character of Charlie Raeburn, the Ecclesiast father. Miss Dorothy Lane and Miss Joan Hay did some clever work as Irene Dale and Maudie Chapman. Mr. Eric Cowley was quite competent as Alfred Raeburn; and Messrs. Boyd Davis, Vernon Sylvaine, Roy Beard, and the Misses Nadine March and Iris Fraser-Foes, amongst others, all helped in the triumph of the evening. The play, which abounds with sparkling and witty lines, was received with remarkable enthusiasm by a crowded and distinguished gathering of first-nighters. The well-known members of the company were summoned again and again by the enthusiastic audience. In response to cries for the author, Mrs. Edward Compton appeared, and received a veritable ovation before she could make herself heard. Mrs. Compton stated that she appeared on behalf of her son, who was too nervous to undergo that ordeal, and thanked the public, who had always been so kind to her and her family. She also thanked the company, who had worked so hard to obtain such a splendid success, and, if she might be allowed to single out any one of them for special thanks, it was her dear daughter, Ellen. The rest of the speech was drowned by the applause and cheers, which thus ended a veritable Compton triumph.

Messrs. Robert Hale and Arthur Rigby's touring of a "Right to Strike" will open at the Theatre Royal, Portsmouth, on Oct. 25. An excellent company includes Ian Fleming, Herbert Leamore, and Frederick Ross. In forty-eight hours the piece has been booked to Christmas, which must be a record. By the spring Messrs. Robert Hale and Arthur Rigby hope to have at least three companies travelling. The general manager is Mr. Charles Seymour.

Several hotel are, we hear, putting aside a small room fitted up with electrical irons, and in some cases with a small electrical washing and ironing machine. The idea is to allow visitors to see to their own special laundering jobs, about which they are frequently very particular. American visitors will much appreciate this idea.

At the Liverpool Playhouse this week Sir J. Forbes Robertson is giving two recitals on "An Actor's View of Shakespeare."

The London Country Club are giving an "Our Day" British Red Cross Dance in aid of the funds of the British Red Cross Society and the Order of St. John to-morrow (Thursday). Application for tickets, one guinea each, should be made to the Secretary, London Country Club, Hendon, N.W. 9.

FIRST NIGHTS OF THE WEEK.

Another Priscilla Comes to Town—Real Comedy at the Comedy.

"PRISCILLA AND THE PROFLIGATE."

Play in Four Acts, by Laura Wildig, Produced at the Duke of York's Theatre, Wednesday, Oct. 13.

Smith ..... Miss Nell O'Shea
Miss Bateman .... Miss Ethel Coleridge
Mr. Macready .... Mr. A. G. Poulton
Jimmy Forde ..... Mr. Frank Denton
Bensley Stuart Gore
Mr. Cyril Raymond
Priscilla ..... Miss Iris Hoey
Mr. Freeman ..... Mr. P. H. Alexander
Miss Farrar ..... Miss Ada Palmer
Giacopo ..... Mr. Gerald Kennedy
Freddie Cave .... Mr. Hugh Dempster
Mrs. Cave ..... Miss Georgie Esmond
Daisy Gordon Rose
Miss Mildred Evelyn
Colonel Gordon Rose
Mr. Hubert Woodward
Porter ..... Mr. Stuart Fraser
Mr. Rush ..... Mr. H. de Lange
Cynthia Rush .. Miss Madeline Seymour
A Caretaker ..... Miss Estelle Despa
First Maid ..... Miss Elsie Stafford
Second Maid ..... Miss Madge Tracey
Third Maid ..... Miss Irma Jerome

Despite several faults of characterisation and construction in "Priscilla and the Prodigate," the comedy is irresistibly, incontestably bright. It carries you along on a wave of pure, joyous fun, and sends you home after such a feast of laughter that criticism is completely disarmed.

Priscilla, on her wedding day, looked what she was, a school-girl of sixteen, with her hair in a long plait and a big shady hat hiding most of her pretty face. Priscilla thought it was great fun to be married, and was not a bit troubled that she had never met her bridegroom until the wedding day, because marriage for her meant escape from the discipline of a boarding-school. As she had gained her point, it was immaterial to her that her husband should go off to Africa immediately after the ceremony to shoot big game and to forget the beautiful bad actress who had brought about his sudden marriage with his ward by jilting him for a millionaire.

Six years later Priscilla ran away (following the example of an earlier Priscilla at the Haymarket) from her finishing school in Paris, and armed with a quantity of lovely frocks and frills, prepared to explore the world under the assumed name of Miss Pinkie. At a hotel on the shores of Lake Maggiore she met her husband and his devoted and amiable friend Jimmy. In the gorgeous butterfly, before whom all men go down like ninepins, Bensley Stuart Gore did not recognise the undeveloped school-girl he married, and he, too, feels madly in love with Miss Pinkie. The lady enjoyed herself hugely, and she made us enjoy ourselves with her. She revelled in the devotion of Jimmy, led Ben shamelessly into temptation, and gloried most of all in the complete discomfiture of the beautiful bad actress who arrived at the hotel accompanied by mountains of diamonds, maids and sables, and by a painful little Hebrew husband of whom she was heartily sick. Priscilla had the enchanting task of playing with fire that she knew could not burn her, and watched the fire trying to escape with wicked glee, until it pleased her ladyship to disclose that she was Mrs. Ben just marking time until her husband was ready to take her on the long-delayed honeymoon.

It is not only the cleverness with which Miss Iris Hoey plays Priscilla, it is also the delicious gleefulness that she puts into her acting that makes it such a fascinating piece of work. She extracts every ounce of fun out of the part, and is enchanting first as the turbulent little school miss gloating over the prospect of showing the other girls her wedding ring, and later as the mischievous little temptress, revelling in the rôle of adventuress she has chosen to play, and wearing some ravishing costumes to suit the part. Admirable is the good but foolish Jimmy of Mr. Frank Denton, an uncommonly neat piece of work, and one that makes us mark the actor for future reference. Mr. Cyril Raymond plays with excellent judgment as the Profligate, who is much libelled by his title. Miss Madeline Seymour is handsome, but inexpressive as the actress, while Mr. A. G. Poulton and Mr. H. de Lange are both capital in smaller parts.

BATH PLAYGOERS' SOCIETY.

This young Society opened its second season on Wednesday evening last, when Mr. Nigel Playfair gave what proved to be a most interesting paper on "The Staging of Shakespeare's Plays." The audience was a large and representative one. The gathering was held at Forti's, Milsom-street, Bath, and Mr. Alex Cunninghame presided. Congratulatory messages came from Sir Arthur Pinero, Mr. John Drinkwater, Dr. W. L. Courtney, Mr. S. R. Littlewood, and Mr. Arthur Carlton.

Mr. Playfair's lecture, which was frequently illustrated with short readings from the works of Shakespeare, to give force to certain points, was listened to with much attention. He said he supposed they all must take it as correct that the public performances of Shakespeare's plays were a vital part of the entertainment and education of our people. There was no one present, he felt sure, who still held the old unhappy prejudices against the theatre, however conducted, which was once so prevalent. The lecturer spoke of the limitations placed upon touring companies through having to carry loads of scenery from place to place. He asked them to think what time, trouble, and expense would be saved if every theatre in the kingdom was equipped with one set which the audiences would be induced to accept in place of the other form, and he believed they would grateful for the exchange. But it would have to be a set beautiful in design and colour. The lecturer also referred to the great questions of acting and organisation. It was only too true that present-day presentations of Shakespeare had many failings, which were due to the terrible lack of organisation in the theatre, lack of training, and to the want of experience that the younger actors had to contend with. These things required remedying. Life was becoming more and more difficult, and from nothing could they learn more of life than from well-acted Shakespearean plays.

"THE ROMANTIC AGE."

Comedy in Three Acts, by A. A. Milne. Produced at the Comedy Theatre, Monday, Oct. 18.

Mary Knowle ..... Lottie Venne
Melisande ..... Barbara Hoffe
Jane Bagot ..... Dorothy Tetley
Alice ..... Irene Rathbone
Bobby Coote ..... John Williams
Henry Knowle ..A. Bromley-Davenport
Gervase Mallory ..... Arthur Wontner
Ern ..... Roy Leonol
Gentleman Susan .. H. O. Nicholson

Mr. Arthur Wontner's management started happily at the Comedy Theatre on Monday night with another of the "A.A.M." clever comedies. In it are to be found most of the characteristics of this brilliant contributor to "Punch," lightness, sparkle, the minor characters especially sketched with the deftest of touches, fantasy and humour and common-sense, all hanging like diamonds—no, nothing so heavy—like dew-drops on a web of gossamer.

"There's romance everywhere if you look for it," says Mr. Milne's hero. He is a wonderful hero, when he first appears in a splendid blue and gold mediæval costume. Little wonder that romantic Melisande Knowle, meeting him for the first time in the moonlight on midsummer's eve, thought that her dreams had come true, and that he was a knight come to claim a "lily maid." You see Melisande had soaked herself in day-dreams and poetry, and ignored the prosaic side of life until she walked with her pretty dark head entirely in the clouds, to the annoyance of her worldly mamma and commonplace papa, and to the sly amusement of dear little Cousin Jane, who, like Mr. Shaw's Violet in "Man and Superman" "knew what she wanted, went straight for it and grabbed it." The first time Melisande and her knight met they exchanged but one long look of love and parted, she to dream that he was rescuing her from dragons, he to spend the night not at the fancy-dress ball for which he was bound, but in an obstinate motor car in a wood. Early on a glorious June morning Melisande wandered to the wood and by chance met her knight again. He had had two previous encounters, one with a very bucolic youth, another with a delightful pedlar-philosopher. The time and the place and the loved one, all went to the young man's head, and they talked as well, as we like to imagine knights and ladies always talked in the good old times. Finally he promised to come for her that afternoon to carry her off, that they might "share the world for all their lives," and she gave him her hands and her lips. He came in tweed knickerbockers, an ordinary man with ordinary tastes, Mr. Gervase Mallory of the Stock Exchange! Poor Melisande (her family called her Sandy) suffered agonies of wounded pride, but Mallory made love to her charmingly, showed her tenderly that she was just a "funny, foolish little girl," and that even house-keeping could be made an adventure (as indeed it is in these days), and that plenty of romance can exist even on the Stock Exchange.

Mr. Arthur Wontner makes Mallory a prepossessing blend of sentiment and strength, and plays with delightful ease and humour. Miss Barbara Hoffe as Melisande acquits herself admirably of a very difficult task, and a charming sketch of common-sense Jane is contributed by Miss Dorothy Tetley. Mr. A. Bromley-Davenport is capital as Melisande's Papa, while a singularly pleasing study of a travelling philosopher is provided by Mr. H. O. Nicholson. Mr. Roy Leonol (one of Miss Italia Conti's clever pupils) is good as the bucolic youth, though his constant habit of scratching his head becomes a little tiresome; and Mr. John Williams is quite good as the rejected suitor whose heart is caught on the rebound by the wily Jane. The chief honours of the evening went to the peerless Miss Lottie Venne. She has some good lines, but it really does not seem to matter what she says, her way of uttering common-places turns them into gems of wit.

The play had a most hearty reception. The author and Mr. Wontner were both called upon to make speeches, and each in turn expressed himself delighted with the enthusiasm and friendliness that had greeted their efforts.

MERSEYSIDE MUSICIANS' STRIKE.

A dispute in connection with the orchestral members of the Shakespeare Theatre, Liverpool, and the Theatre Royal, Birkenhead, has led to a piquant situation, and on Saturday night both theatres were picketed by members of the Amalgamated Musicians' Union.

Handbills distributed to the public by the musicians declared that they had been dismissed because they had applied for an increase of wages and refused to play with a member of the orchestra who was not in the society.

On the other hand, Mr. W. W. Kelly, the proprietor of the two halls, issued counter-leaflets pointing out that as the result of the disagreement between the local branch of the union and himself he tendered the members of the Shakespeare orchestra a fortnight's notice.

Both orchestras were called out before the expiration of the notice, and members of the National Orchestral Union were engaged at a minimum wage of £5 5s. a week, with additional pay for the conductor, this being their trade union rate.

These men are now described as "blacklegs" by their fellow musicians whose places they have taken, but as they are union men a novel situation is created. As a matter of fact, Mr. Kelly points out that the men now engaged are actually professional men, whereas some of the members of the Amalgamated Union only played in the theatres at night and worked in shipyards and at the docks in the daytime. He declares that he will not now have the part-time men.

Mr. Norman H. Lee is writing a new big comedy scene for Mr. Bert Murray, principal comedian in the "World's Sweetheart" Company, which was at the Surrey Theatre last week.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., Robert Arthur Theatres, Ltd.; A. M., Mr. H. Adair Nelson.—"Betty at Bay," with Christine Silver in her original part as Betty.

TIVOLI.—P., Tivoli, Aberdeen, Ltd.; A. M., Mr. W. Lothian Gilbert.—Broughton and Creedon, entertainers; La Veen and Cross, burlesque comedians; The Whiteway Four, dancers; The Variety Three, ragtime musicians; Miller Louise Giordano, Italian entertainer and her assistance; Hall and Neil, comedians; and pictures.

THE VARIETY THREE.

OCT. 25th, ISLINGTON EMPIRE.

PALACE.—P., Tivoli, Aberdeen, Ltd.; A. M., Mr. Alex Lamont.—Burley and Burley, comedians; The Six Heraldos Danish acrobats; Aristide, boy juggler; Ewart Barry, Australian comedy magician; Daisy Grift, versatile comedienne; The Musical Burglars, in "A Raid on a Musical Academy"; and pictures.

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. J. H. Jackson.—Paul Roey presents his accordion ensemble, a real musical treat; Headon and Comedian, in their novelty act; Victor Wakeman, humorist and mimic; Ralham and Thompson, in vocal items; Van Bern, a popular entertainer; Mabel Vasey, whose songs are well received; and Mart and Pep, smart equilibrists, are also here.

Boors, The Chemists [illegible] Blackburn-rd

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Chas. Revill, junr.; B. M., Mr. Jno. Revill.—The late Geo. Edwardes' company, under the direction of Robt. Evitt, is here for the week with the musical comedy, "Betty."

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle.—The variety bill here for the week is headed by L'Incognita and John Amadeo, soprano vocalist and flautist; Stewart Morton, in coon character studies, assisted by Maisie Wood; Al. Thomas, the pearl of frivolity; The Colonial Girls, in novel juggling act; Terse and Sharp, in vocal dancing act; Anna Hana, American girl songstress; Teddy Stream, character comedian; The Tobar Troupe, in Tunisian pastimes.

Boors, The Chemists, 140, Old-square.

ATTERCLIFFE.

PALACE.—Lessees, Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; A. M., Mr. Edwin F. Gaunt; Mus. D., Mr. Edward T. Allen.—An attractive bill is headed by Clara Cloverdale's "Nine Dainty Dots," in vocal and dancing scens, "The Kitties on Parade." Other turns are supplied by Calland and Hooper; Jack and Emily, harmonising dancers; Charles Carson, comedian; Dumorski, lady violinist; W. P. Wentley, the "White Highlander"; and The Omar Trio, wire walkers and acrobats.

BARROW-IN-FURNESS.

ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. E. Evans.—Mr. John Anderson presents the revue, "Oh! Harry," with May Mayo, Reg. Wakefield, and Bob Cromwell in the cast.

TIVOLI.—L., Signor Pepi; M., Mr. J. G. Johnson.—Talbot O'Farrell, Mlle. Lampa, Day and Johnson, The Huntings, Nat Ware, Helen Alston, and the Bros. Leo.

BARRY DOCK.

VINT'S PALACE.—P., Mr. Leon Vint; M., Mr. H. E. Gilley.—George Leonard and Lilian Stevens, sketch artists; Rita and Ryland, singing and dancing act; and pictures.

Boors, The Chemists, 85b, Holton-rd.

BATH.

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—A welcome return visit is this week being made by Robert Courtneidge's company in the delightful comedy, "The Man from Toronto."

THE VARIETY THREE.

OCT. 25th, ISLINGTON EMPIRE.

PALACE.—D., Mr. W. S. Pearce.—"The Blythe-Baker production, "Oh! What a Lady" is attracting full houses here. The cast includes Will Beanland, Mamie Worth Catrina, Joan Davis, and Tim O'Connor.

PUMP ROOM.—D., Mr. John Hatton.—A very interesting revival by kinematograph reproduction is being shown here for the first three days of the week of the historic scenes of The Bath Pageant (July, 1909). On Saturday the two special vocalists are Annie Rees, soprano, and John Booth, the gifted tenor.

Boors, The Chemists, 21-22, Union-st.; 56, Southgate-st.

BATLEY.

THEATRE AND OPERA HOUSE.—G. L., Mr. Percy Leonard; Mus. D., Mr. A. E. Furst.—Arrow Productions present "The Letter 'Ole."

BIRKENHEAD.

THEATRE ROYAL.—S. P. & M., Mr. W. W. Kelly; A. M., Mr. Hal Lloyd; Mus. D., Mr. Wm. Wright.—Philip Braham and Campbell, Ltd., are presenting the musical play, "Buzz-Buzz" with gratifying success.

ARGYLE THEATRE.—S. P. & M., Mr. J. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. A. Workman.—Will Evans, the popular comedian, is appearing in "The Lost Umbrella" and "Plain Mrs. Drippings," and meets with his accustomed cordial reception; the Three Sisters O'Hara are a centre of attraction; and other prominent turns also comprise Coram, the expert ventriloquist; Kiddy Kennedy, the little lump of talent; the Five Bombays, in a clever dancing act; Alfred Verme, accordionist; Henry D. Adams, juggler; and Brown's Royal Bioscope.

HIPPODROME.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—The Wylie Tate production, "The Passing Show of 1920," retains all its attractive features. The excellent cast is headed by Miss Mona Vivian and Mr. Harry Angers.

Boors, The Chemists, 239-241, Grange-road.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—The first visit of "Afgar" to Blackpool is taking place this week, and the company, organised by B. Lewis Waller's Tours, Ltd., includes among the principals Doree Thorne, Myrtle Dawn, Beatrice Gomez, Molly Carr, Noel Leyland, Frankland Grey, Harry Lee, &c., &c.

GRAND.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Ashworth.—"The Purple Lady" was produced by Messrs. Macdonald and Young.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The variety programme includes Leslie, Stanelli, Edgar, of the famous 56th Division's Own, Bert Groves, Golding and Vanguard, Victor and Velma, Light Rays of Sunshine, Peloria, Tom Hicks, Sisters Martin, &c.

Boors, The Chemists, 12-18, Market-street, Church-street, and Station-road.

BLYTH.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Messrs. Macdonald and Young present here the musical comedy, "The Boy." Mr. Edward Lewis was a host in himself as Horatio Meebles, and Miss Cissie Thomson was charming as Mrs. Meebles; Mr. Bertram Siems was highly diverting as the Boy (Hughie Cavanah), and Miss Nora Uzielli was fascinating as Joy Chatterton. Miss Stella Ranson, the happy possessor of a fine voice, is the Diana, and Mr. Leon Simkin was admirable as Mr. Honeyball.

ROYAL HIPPODROME.—Director of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. John C. Fowler.—The premier attraction here is provided by The Royal Southern Syncopated Singers. Cruickshank is paying a return visit, and Harold Moss and Miss Isabel Maachan stage with effect their musical and dancing fantasy; Miss Winifred Ward is a male impersonator par excellence; and the bill is completed by The Four Rimores, comedy acrobats; Mr. Harry Fields, mimic; and The Four Mackwells, novelty gymnasts.

EMPIRE THEATRE.—L., Mr. Barney Armstrong; G. M., Mr. Vincent Potter; P. M., Mr. R. J. Hart; Mus. D., Mr. J. C. Evans.—The top of the bill is occupied by the Five Fitzgerald Club-swinging Girls in their speciality act; The Lowell Bros., trick balancers and comedy assistant, are an acquisition; and The Two Powers, in burlesque songs and dances, speedily make themselves favourites. The O'Shea Girls and Terry introduce some dancing novelties with effect; and Martin Breeds executes some extraordinary feats of strength. Also billed are The Wedburns, comedy duologists; Miss Edna Jewell, comedienne; and Hadley Harman.

GAIETY THEATRE.—G. M., Mr. Ernest B. Forbes; Mus. D., Mr. Fred Wright.—Vaudeville here by Sanni, in comedy and musical act; and Miss Jessie Starr, comedienne.

BOURNEMOUTH.

THEATRE ROYAL. — S. P., Messrs. David Allen and Sons; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown. — Mr. Frederick A. Lloyd's company present "Rose of Araby." The principals are Miss Ethel Erskine, Miss Lily Moore, Mr. Adrian Burgon, and Mr. Victor Crawford, all capable and experienced artists.

THE VARIETY THREE.

OCT. 25th, ISLINGTON EMPIRE.

BOSCOMBE HIPPODROME.—P., The South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Claude E. Marner; Mus. D., Mr. G. H. Atkinson.—"The Stockpot," tabloid revue, is the chief attraction this week. Entertaining variety is contributed by Jack Corram, John Luxton, and Brown and Potter.

Boors, The Chemists, 103, Commercial-road; 76-78, Old Christchurch-road; 50, Charminster-road; 302, Holdenhurst-road; 20-22, Southbourne-grove.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. & L., Mr. W. H. Boardman; A. M., Mr. A. Coote Saggit; Mus. D., Mr. E. Oram.—A first-rate bill includes Ella Retford, the popular revue star; Tameo Kajiyama, Julian Rose, The Mandos, Willie Rouse, Hanlon Bros. and Company, Frederick Sylvester, and Ruth Astor.

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—"Irene" is the attraction here.

GRAND.—P., Mrs. Kimberley; M. D., Mr. F. Liston; Mus. D., Mr. T. Parsons.—"The Far East" is staged here. Christmas pantomime, "Little Red Riding Hood."

PALACE PIER THEATRE.—G. M., Mr. J. W. Cordiner; Mus. D., Mr. W. Pickard.—"Our Mr. Hepplewhite."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. H. Crapps.—"The Law Divine."

Boors, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 88, Preston-road; 17 and 18, James's-street; 19, London-road; 158-162, Western-road.

BURNLEY.

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. J. Rinton.—Caron Troupe, lady gymnasts; Herbert Cave, English tenor; Hunter and Bob, comedy act; Phyllis and Giles, "On the Farm"; Brothers Alders, harpist; Betancourt, the French wonder; the Lancashire Players, in "Tomson's Future."

EMPIRE. — P., Victoria Opera House, Ltd.; M. D., Mr. W. C. Horner.—The Musical Longshoremen; Annie Mahony, contralto; Stanford and Allen, comedians; Tom Costello, the old favourite, in latest successes; Barry and Fay, comedians and comedy boxers; Geo. E. Carnell, character comedian; the O'Cullen, in musical and vocal scena.

VICTORIA.—P., Victoria Opera House, Ltd.; M. D., Mr. W. C. Horner.—J. A. E. Malone presents the new musical comedy, "Oh, Joy!"

Boors, The Chemists, 90, St. James street.

BURTON-ON-TRENT.

OPERA HOUSE. — P., Exors. of Mr. H. G. Dudley Bennett (deceased); Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; R. M., Mr. J. Fred Watson. —The D'Oyly Carte Opera Company, opening on Monday evening, in "The Gondoliers."

THE VARIETY THREE.

OCT. 25th, ISLINGTON EMPIRE.

ANGLESEY PALACE.—First appearance in Burton of the Four Veronas, in their vocal and instrumental entertainment. Also the Chums concert party, under the direction of Mr. Tom E. Roma. Artists: Ernie Le Butt, comedian and violinist; Leon Merton, pianist and entertainer; May Keighley, comedienne; Edmund Hoyle, baritone; Vida Lester, soubrette; Renee Ambrose, mezzo-soprano; Tom E. Roma, comedian.

Boors, The Chemists, 161, High-street; 1, Lichfield-street; 154, Station-street.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; S. & G.M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgess.—Monday, Tuesday, and Wednesday, The Brandon-Thomas Company, in "Charley's Aunt"; Thursday, Friday, and Saturday, Leslie Kyle's Company, "The Girl from Ciro's."

HIPPODROME.—L. & M., Mr. Allan Milton; R. M., Mr. James Pilkington; Mus. D., Mr. Reg. Goddard.—Alan Rochester's Big-timers, one lady, two gents., and a piano; pictures; &c.

THE PICTURE HOUSE.—P. & M., Mr. Allan Milton; Mus. D., Miss R. L. Mainwood, G.S.M.—Afternoons, 2.45 to 5; evenings (continuous), 6.30 to 10.30.

Boors, The Chemists, 48-50, Spring-gardens

BURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Otto C. Culling; R. M., Mr. Wm. Holland; Mus. D., Mr. Harry Bridge.—Mr. Arthur Bourchier's company in "Scandal."

HIPPODROME.—P., Messrs. Broadhead. A strong variety programme, including the Ryswoods, in their musical act.

Boors, The Chemists, 5, Silver-street.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; Asst. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—On Monday, for three nights only, Charles Macdona presents "Home and Beauty." On Thursday, Oct. 21, for three nights and a matinée, Macdonald and Young present "Peg o' My Heart."

Boors, The Chemists, 31, Petty Cury; 6, Market-hill; 86, Mill-road.

CANNOCK.

HIPPODROME.—L., Mr. B. Kennedy; M., Mr. H. Elliman; Mus. D., Mr. A. A. Thompson.—Percy Leonard presents his comedy revue, "Oh, La La." Vocalists are Sgr. Maria Mariano and Emile Shepherd.

CASTLEFORD.

NEW ROYAL.—P., Exors. of the late Chas. Gadsby; B. M., Cr. Hy. Masterman, J.P.—The Grenville Repertory Company are here with Paul Kanvar in "The Octoroon."

THE VARIETY THREE.

OCT. 25th, ISLINGTON EMPIRE.

QUEEN'S VARIETIES.—P., Castleford Queen's Theatre Co., Ltd.; M. D., Mr. Will H. Emerson.—Hiawatha and his squaw, Minnehaha, educated chimpanzees; The Sherry Trio, comedy; Les Gastons, musical; The Wedgewoods, vocal trio; Tiny and Tim, dancers; Reg. Ewen, comedian.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. H. Teague.—On Monday Mr. J. A. E. Malone's company opened an attractive week's engagement in "Oh, Joy."

COLISEUM.—P., Mr. H. G. Beard; R. M., Mr. A. H. Greenland.—Mr. W. Paskin presents "Maid of the South" revue, featuring Nita Jarche, Bert Morland, and Andy Clarke.

Boors, The Chemists, 129-130, High-st.

CHESTERFIELD.

HIPPODROME.—P., Hippodromes (Chesterfield), Ltd.; G. M., Mr. F. J. Welchman. —J. Edward Bleriot presents "Buzz Along."

Boors, The Chemists, 21, Market-place.

CROYDON.

GRAND THEATRE.—L. & M., Mr. Cyril Royce; R. M., Mr. J. C. Borland; Mus. D., Mr. Leonard Trevor.—"In the Night" is the attraction here, with Alfred Drayton in the cast.

EMPIRE PALACE.—M. D., Mr. Charles Gulliver; M., Mr. Eustace Jay; Mus. D., Mr. H. Chapman.—Gus Elen, T. E. Dunville, Daisy Dormer, pictures, Arthur Perris, Kotchinsky Troupe, Effie Mann, Dolly Elsworthy, Hanlon Charles Troupe, and The Vedras.

Boors, The Chemists, 38, George-street; 42-44, North-end.

DEVONPORT.

HIPPODROME.—M., Mr. Parker.—Jay Whidden, violinist; Vine and Russell, comedians; Van Dock, cartoonist; George Logan, burlesque; Hector and Loletta, equilibrists; Le Zelevas, acrobats; Sadler Elsie Four, dancing act; and Spitari, with Steve.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Mr. Henry Hodges presents "Grumpy."

THE VARIETY THREE.

OCT. 25th, ISLINGTON EMPIRE.

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Donald and Carson present "The Stable Boy"; Megan Bros., syncopated singing clowns; Two Cures, coster kids; Dusty Rhodes, singing comedian; Phil Kauffman, coon singer and dancer; Kitty Proude, comedienne and dancer; The Three Laurels and a table.

Boors, The Chemists, 38, Market-place.

DONCASTER.

GRAND THEATRE. — Lessees, Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—Messrs. F. G. Kimberley and Dennis Clyde's company in "The White Slave's Wedding" and "Fear."

Boors, The Chemists, 70-71, Frenchgate.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. L. W. Winter; R. M., Mr. C. Taylor Lawson; M. C., Mr. W. Medhurst.—Arthur Watson's company in his latest revue, "All Sunshine."

Boors, The Chemists, 11, Cannon-street.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Norman J. Norman's company in "By All Means, Darling."

PIER THEATRE.—M., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Mr. H. Hamilton Stewart, Miss A. Bruce Joy, and their company, in "The Prince Chap."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Mr. Fred Collyn's company in "Charlie On the Spree."

DEVONSHIRE PARK.—Sec. & M., Mr. E. A. Brown.—Concerts by the orchestra, under the direction of Mr. Emlyn Thomas; also The Gresham Singers, and Mr. Charles Heslop, and the Brownies in "Vogue."

Boors, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

EXETER.

THEATRE ROYAL.—P., Exeter Theatre Co., Ltd.; C. and M. D., Mr. E. J. Donville; A. M., Mr. Percy M. Dunsford.—Mr. Nevill Graham presents "The Maid of the East."

Boors, The Chemists, 53, High-st.

FOLKESTONE.

PLEASURE GARDENS.—P., Folkestone Pleasure Gardens Theatre Co., Ltd.; G. M., Mr. Ewart C. Potter.—The Birmingham Rep. Theatre Company in "Abraham Lincoln."

Boors, The Chemists, 12, Rendezvous-street; 61, High-street.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. Arthur Carlton; R. M., Mr. Stanley Hooper; Mus. D., Mr. Albert Smith.—On Monday, Tuesday, and Wednesday, Leslie Kyle's Company appeared here in "The Girl from Ciro's."

Boors, The Chemists, 39, Market-place.

GLOUCESTER.

PALACE THEATRE.—Messrs. Poole's Theatres, Ltd.; M. D., J. R. Poole, Esq.—The Allington Charaley Opera Co. pay a return visit this week. The usual high standard of excellence is maintained, and the operas presented this week are: "Faust," "Il Trovatore," "Carmen," &c.

HIPPODROME. — P., Messrs. The Gloucester Hippodrome Co.; B. M., Mr. W. Edward.—Messrs. Harry Levaine and George Lawrence present "Oh! Betsy," with a capital chorus and augmented orchestra. Mr. Harry Levaine, a capital comedian, may be said to have graduated from Gloucester.

Boors, The Chemists, 130, Westgate-street; 94-96, Northgate-street.

GREAT YARMOUTH.

THEATRE ROYAL. L., Walter Nightingale.—The Welfitt-Gray Rep. Co. present "A Pool in Paradise" and "The Claw."

AQUARIUM.—L., Walter Nightingale.—Mr. J. H. Shaw and company in "The Quaker Girl."

Boors, The Chemists, 2, Broad-row, Kingstreet, and Theatre Plain.

GUISBOROUGH.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright; Mus. D., Mr. James Murchie.—Macdonald and Young, in conjunction with Gilbert Miller, present the amusing comedy, "Nothing But the Truth."

Boors, The Chemists, 24, Hamilton-street.

GRIMSBY.

PRINCE OF WALES.—M. D., Councillor J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. G. Bingley.—Miss Violet Loddington appears with her company in the powerful American play, "The Yellow Ticket."

PALACE.—M., Councillor P. V. Walford; A. M., Mr. H. S. Surfleet; Mus. D., Mr. T. Stevens.—The revue, "Demobbed," is the attraction here.

Boors, The Chemists, 108, Cleethorpe-road.

HANLEY.

P., Mr. Alan Young; M., Mr. Albert Bulmer; Mus. C., Mr. I. H. Cartmell.—Mike S. Whallen, extemporiser, and Joe Boganny, with his comedians, star. Kuming and Windsor; Rosie Reys, contralto; The Whittakers, in potted pantomime; Connie Browning, vocalist; and the Four Clovelly Girls, club jugglers.

Boors, The Chemists, 24-26, Piccadilly.

HEBBURN.

THEATRE ROYAL.—L., Mr. J. Grantham; M., Mr. E. Grantham; Asst. M., Mr. J. Sherwood.—The Kente Trio, in "Scenes in a Café"; Eugenio, the violinist and dancer; together with the Decunas, versatile entertainers, are here this week; and pictures.

HITCHIN.

BLAKE'S THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Roteson; Mus. D., Mr. L. G. Shrive.—Coquelli, in song and story; Chinn, novelty concertinist; and pictures.

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. Fred Baker.—Daisy Jerome, the electric spark; The Three Piccadillians, musicians; Joyce and Shields, vaudeville dancers; and pictures.

HUDDERSFIELD.

THEATRE ROYAL.—D., Mr. Alfred Wareing.—Macdonald and Young's company, in conjunction with Robert Courtneidge, are here with "The Bird of Paradise."

THE VARIETY THREE.

OCT. 25th, ISLINGTON EMPIRE.

HIPPODROME.—R. M., Mr. J. Alban Newton.—Fred Karno's new production, "Hustle" is here.

PALACE.—M., Mr. Herbert Garside.—Here are the Terry Twins, comedians; Ernest Chas. Gittens Quintette, in "Maritana." "Daughter of the Regiment"; Clarke and Ritchie, Tom Fox, Harry Atkinson, Jack Stocks, and The Mellow Dees.

Boors, The Chemists, 16-18, King-street.

HULL.

PALACE.—P., Moss' Empire, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. Walter A. Cooke.—J. L. Davies and Alfred Zeitlin present "The Mixture," Renee Reel, Jack Barker, Eddie Jay, Dolly Weyman, and Richard Wheeler, the Eight Peaches, Gladys Rennards, Archie Glenn, Bay Ronald, Ben Albert, Krake and Co.

Boors, The Chemists, 10-12, King Edward-street.

ILKESTON.

COLISEUM.—L., Mr. Samuel Lloyd; M., Mr. Alfred H. Hook.—Messrs. Macdonald and Young present "Fair and Warmer."

Boors, The Chemists, 122-124, Bath-street.

IPSWICH.

HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Hendry; Mus. D., Mr. Morbey.—Doris Champion, in comedy sketch, "Our Liz"; Ford and Lewis, comedians; Christopher and Columbus, comedians; Three Sisters Macarte, vocalists, dancers, and trapeze artists; Jack Straw, comedian; The Balladmongers, vocalists; The Violas, mental telepathy; Bioscope.

LYCEUM.—P., Ipswich Lyceum, Ltd.; Lessee, Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor.—Mr. F. G. Lloyd's company in "A Chinese Honeymoon."

Boors, The Chemists, 22, Tavern-st.; 52, Westgate-st.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. A. C. Beattie's company are presenting "Miss Lancashire, Limited," with Miss Ida Revell as our Mary Ellen.

THE KINO.—M., Mr. Percy Dawsone.—The Orpheus Trio, three men and a piano, are attracting large audiences; and pictures.

EMPIRE.—M., Mr. Tait.—Morgan and Victoria, in gems of vocal harmony; and pictures.

KEIGHLEY.

HIPPODROME. — M. D., Mr. Francis Laidler; M., Mr. J. Austin Walshaw.—Les Rouges et Noir in "Splinters."

Boors, The Chemists, 58, Cavendish-street.

KENDAL.

ST. GEORGE'S THEATRE.—P., Mr. R. F. Chorley; B. M., Mr. J. W. Buller; Mus. D., Mr. T. B. Jackson.—King and Allen, versatile entertainers, and pictures.

KETTERING.

COLISEUM. — P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Bennett; M. D., Mr. Wilfred Sturmdon.—Charles Ed. Clark presents the revue, "Hello! Blackpool."

Boors, The Chemists, 31-32, Market-st

LLANDRINDOD WELLS.

GRAND PAVILION THEATRE.—Owners, Urban District Council; L. & M., Mr. Alex. W. Millward.—Calvert J. Henson and Company will present "A Cigarette-maker's Romance," "Elizabeth Plays the Deuce" and "Caste."

LEEK.

GRAND THEATRE AND HIPPODROME.—P., Leek Theatre Co., Ltd.; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Miss Agnes Bratt.—First three nights: "Blue Jeans," and other films; Thursday, Friday, and Saturday, Messrs. Ralland and Cameron's company present "A Temporary Gentleman."

THE VARIETY THREE.

OCT. 25th, ISLINGTON EMPIRE.

SALISBURY PALACE.—P., Mr. Sampson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"The Man Who Turned White," and other pictures of interest.

Boors, The Chemists, 17, St. Edward-street and Sheep Market-street.

LEITH.

ALHAMBRA. — P., Alhambra (Leith), Ltd.; M. D., Mr. Henry Lees; G. M., Mr. John W. Caithness; R. M., Mr. James Cousins; Mus. D., Mr. Joseph Smith.—Under the title of "Roulette," Mr. Frank Holland offers one of the latest musical comedy shows, in which its author, Harry Carwen, shares with Mlle. Yvonne the leading rôles, well supported by a clever cast.

LOUGHBOROUGH.

THEATRE ROYAL.—M. D., Mr. Fred W. Hawkins.—Louis Victor presents the sensational naval play, "The Freedom of the Seas." An excellent cast includes Mr. Victor and Patricia Selbourne.

Boors, The Chemists, 10, Market-place.

LUTON.

GRAND.—P., Mr. R. Graham Falcon; R. M., Mr. Walter O'Sullivan. — Messrs. Murray King and Clark introduce "Carnival."

Boors, The Chemists, 27, George-street.

MARGATE.

HIPPODROME. — M. & L., Mr. Jack Binns.—Comic Operas (1915), Ltd., present J. Bannister Howard's company in "The Silver King."

NEATH.

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. R. Gilley; Mus. D., Mr. Edgar Lewis. The attraction here is Will Walton and Co. in "The Allotment of Mirth." Included in the cast is Edmund Dores and Peggy Neal. Edna Maude, England's premiere danseuse, is also appearing. Pictures complete.

THE VARIETY THREE.

OCT. 25th, ISLINGTON EMPIRE.

GNOLL HALL.—P., The Gnoll Hall Picture and Variety Co., Ltd.—Sec., Mr. Glyn Gething; M., Mrs. L. Truman; Mus. D., Mr. Geo. E. Hutchins.—Haley's Comets, in their garden revuette, and pictures.

Boors, The Chemists, 56, Wind-st.

NEWPORT.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. A. E. Hollands.—George Mozart, Jack Thomas, Maisie Ayling, Revill and Syd, The Wrays, Barta Trio, J. H. Scotland.

Boors, The Chemists, 13, Commercial-st.

NORTHAMPTON.

NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. Laurie Owen.—Geo. Pickett, with Dorothy Wilmer and company, in "The Heathen," Gerrard and Kray, Rowland Hill, Pasquali Brothers, Alexandre, Val Neit, and Doroth Larkin, the blind Welsh soprano.

Boors, The Chemists, 6, Gold-street.

NORTH SHIELDS.

THEATRE ROYAL. — L. & M., Mr. Stanley Rogers; G. M., Mr. Horace Lee; M. D., Mr. Charles Turner. — Mr. Leo Trood's company in "The Tiger's Cub."

BOROUGH THEATRE. — P., Messrs. Thompson and Collins; G. M., Mr. T. P. Hill; M. D., Mr. Oswald Bentley.—Winnie Etheridge and Jimmy Fuse, entertainers; Gicardo, backward juggler; and pictures.

Boors, The Chemists, 15-17, Saville-street.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—"Milestones."

HIPPODROME.—P., Messrs. Bostock and Fitt.—Joseph Hayman presents "Jack in the Box."

ELECTRIC CINEMA THEATRE.—P., F. H. Cooper's, Ltd.; M., Mr. H. Rinder.—Varieties; Eva Lucas, William Hewitt.

PRINCE OF WALES' PICTURE THEATRE.—P., F. H. Cooper's, Ltd; M., Mr. C. E. Kingdom.—Varieties; Teddy Lotto.

THATCHED PICTURE THEATRE.—P., Mr. J. O. Bond.—Varieties; Golda-Penville Quartette.

Boors, The Chemists, 32, London-street; Brigg-street; 6, Goat-lane; 22, Magdalen-street.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. P. Smith; Mus. D., Mr. C. F. Trevor. — The principal Carl Rosa Opera Company is appearing here for the week, with a matinée on Saturday. The booking is very keen. The repertoire, in order of presentment, includes "Faust," "Tales of Hoffman," "Cavalleria Rusticana," &c.

Boors, The Chemists, 1, Queen-st., and 120, St. Aldates, Carfax.

PAISLEY.

THEATRE.—Sole P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Messrs. Cummings and McKelvie present the comedy revue, "See You Later."

THE VARIETY THREE.

OCT. 25th, ISLINGTON EMPIRE.

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. D. W. Reid; Mus. D., Mr. Felix Hamilton.—Lyle and Lena, comedy duo; J. H. Gibson, tenor vocalist; The Renfields, acrobats and gymnasts; and pictures.

PENTRE.

GRAND.—P. & M., Mr. W. E. Willis; Mus. D., Mr. Fred French.—Jack Bramson presents B. Mainwaring Dunstan's up-to-date musical revue, "Ginger," featuring Kitty Major and Tom Major.

PORT TALBOT.

NEW.—Jt. L., Messrs. John Evans and Bevan Aldridge; G. M., Mr. Vivian Aldridge; M., Mrs. Vivian Aldridge. — The Laughter Syndicate present the revue "Cheero."

RAMSGATE.

PALACE THEATRE.—Under direction of the freeholder, Mrs. Reeve-Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—Miss Hilda Trevelyan and West-End company are appearing in "The Chin of Elizabeth," a new three-act comedy. At the Saturday matinée Miss Trevelyan will present "The Twelve Pound Look" and "The Old Lady Shows Her Medals."

Boots, The Chemists, 20-24, Harbour-st.

READING.

COUNTY.—P. & M., Mr. Milton Bode and Mr. Edward Compton. — George Edwardes' company in "A Southern Maid."

PALACE.—P., Palace Theatre of Varieties, Ltd.; M. D., Mr. W. T. Simmons; M., Mr. A. Burridge; Mus. D., Mr. W. Morgan. — Lew Lake presents "Sons of the Sea."

Boors, The Chemists, 90-91, Broad-street and 2, Duke-street

REDDITCH.

PALACE.—R. M., Mr. William Howgate; Mus. D., Mr. F. A. Head.—Mr. Frederick G. Lloyd presents "La Poupée," and Mr. Albert Sember presents "Three Women and a Man" and "The Idol of Paris."

Boors, The Chemists, 3, Bresham-street

ROCHDALE.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—The first visit of Alfred Butt's company in "Who's Hooper?" drew a full house on Monday, and there was great enthusiasm as this delightful musical comedy progressed. Charley Harvey kept the fun going as Hooper, and there was never a dull moment whilst he was on the stage. He was admirably supported by a good company.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—Ray Kay and Betty Bush appear in a capital sketch entitled "Fun in a Music Shop"; Nelson Jackson is a capable humorist at the piano; Diamond is a clever juggler; Jack Tar and his Mascot are good entertainers; Audrey Cooper sings very sweetly; O'Wray and O'Dare are acceptable burlesque comedians; and V. M. Geston is a brilliant performer on the xylophone.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—The varieties are provided by Allan Hanbury, the talkative dame; and J. E. Sutton, a capable entertainer at the piano; and pictures.

Boors, The Chemists, 42, Drake-st.; 59-61, Yorkshire-st

RUGBY.

THEATRICAL GOSSIP.

Managers and Stage Staff in Conflict—Judgment in Chocolate Case —A New Actor-Manager—Pantomime for the Lyceum.

Managers and N.A.T.E.

The employers' side of the theatrical industry have thrown down the gauntlet in no unmistakable manner to their employees in the resolution passed at Friday's meeting, the text of which is given in another column. The demand made that managers should become members of the National Association of Theatrical Employees certainly sounds a little startling. No indication was given in the list of amendments to the present award, which we published on Sept. 29, that the issue was to be raised.

While we cannot agree with Sir Oswald Stoll in all the sinister intentions which he attributes to the N.A.T.E. executive, it certainly seems to us, as we have before insisted, that to claim managers and acting-managers as members, is straining the scope of the association out of all reason. We hope that the N.A.T.E. will reconsider their policy in that direction, and thus leave the way clear for peaceful negotiation.

Theatre Chocolates.

The question of the legality of selling chocolates in theatres after certain hours came up again at Bow-street yesterday, when the magistrate (Mr. Graham Campbell) gave his judgment. He said he was against Mr. Montgomery (for the defendants) in all the points he had raised. As it was a test case he would only inflict a nominal penalty. Mr. Reynolds, manager at the Alhambra, would have to pay a fine of 42s. and ten guineas costs. In regard to the other defendants he had decided to use his probationary powers.

New Actor-Manager.

It must be nearly three years ago since "The Era" prognosticated the "going-into-management" of Mr. Stanley Logan. Now we learn that Mr. Logan will blossom forth in that capacity. He will begin on November 15 at the Gaiety, Manchester, by presenting a new comedy, written by Basil Macdonald Hastings, and entitled "Hanky Panky John," destined later on for London.

"Here We Are Again" at the Lyceum.

The Melvilles have just informed us that there will be a pantomime after all at the Lyceum, and that it will be one of the biggest and brightest they have ever presented. In the meantime, the enormous business still being done there with the Chevalier-Shirley play proves that one (Old) Dutch of Nature draws the Whole World In.

Theatres and the Coal Strike.

Sir Alfred Butt, presiding at the annual meeting of shareholders at the Theatre Royal, Drury Lane, yesterday, said that it was very difficult to speak with any degree of certainty as to the future, for in common with the whole of the Empire, they were bound to be adversely affected by the coal strike. If the strike were speedily settled the directors had reason to believe that "The Garden of Allah," which had proved one of the greatest successes Mr. Arthur Collins had ever achieved, would continue to draw crowded houses for many months to come.

Our Next Macbeth.

The famous American actor, James K. Hackett, who starts his first London season in about a fortnight at the Aldwych, has just informed us that he has selected "Macbeth" for his English début there for two reasons. One is that by appearing first in a play new to England he would be taking two risks—one for the play and one for himself. The other is that being a Shakespearean enthusiast he felt he would like to make a start here in something by that dramatist. That being so, Mr. Hackett added that he thought he might as well select the Bardic character in which he made perhaps his great American success as a tragedian.

Mr. Hackett will only appear in one other Shakespearean character here. That is Sir John Falstaff (the huge hero of "The Merry Wives of Windsor"). It was in this character that the fifty-year-old Mr. Hackett's father, the renowned J. H. Hackett, made his London début at Covent Garden ninety-three years ago!

Cartonian Convalescence.

In a tiny telephone talk with Richard Claude Carton just now we were delighted to find that fine dramatist "sitting up and taking nourishment," after his recent severe illness. Thanks to the splendid medical and nursing attention, and the incessant devotion of Mrs. Carton (the famous actress, Miss Compton), Mr. Carton says he hopes soon to be out again—and resuming play-writing to boot.

Promised Princes of Denmark.

Impersonations of poor young Hamlet have been promised to us in lavish numbers of late years by favourite actors, none of whom have yet fulfilled that promise. Among the principal promisers were Henry Ainley, Robert Loraine, and Owen Nares.

The very latest promiser of an attempt at "The Moody Dane" is Arthur Wontner, who started in actor-management at the Comedy on Monday. Seeing that A. W. is now of "the romantic age," we may remind him that that is the best possible time to play this Prince.

In Memoriam.

The anniversary of the death of Sir Henry Irving was duly observed on Wednesday last, when a number of beautiful floral tokens of affectionate remembrance were placed in Poets' Corner, Westminster Abbey. Amongst these were some white chrysanthemums and red and white roses, bearing the inscription:—"In affectionate memory. — From an Old-World Garden." Other wreaths bore the following inscriptions:—"With my love.—Madge." "In ever-loving memory.—From an old Lyceum Pitite." "For my love I give this to my dead.—E. D. Y."

Stage Golfing Society.

The members of the Stage Golfing Society brought their season to a close on Friday with the competitions for the Thomas Weguelin challenge cup—eighteen holes medal, handicaps 9 and under—and the Leslie Henson challenge cup for players with handicaps of 10 and over. Owen Nares (handicap 5) won the senior prize with a net return of 77; while the Leslie Henson trophy fell to Godfrey Tearle (handicap 13), with a net score of 76.

The Old Vic.

Next week the Old Vic. opens with Sheridan's "School for Scandal." Sir Peter and Lady Teazle will be undertaken respectively by Mr. Frederick Harker and Miss Mary Sumner. "The Merchant of Venice," for schools only, will be given on Wednesday afternoon.

The Martin Harvey Company.

Sheffield gave its enthusiastic support to Mr. Martin Harvey last week, and large audiences filled the Lyceum every night. On Thursday Mrs. Martin Harvey gave an afternoon concert and entertainment in aid of the Lord Roberts' Memorial Workshops in the Montgomery Hall. The popular artist was cordially supported by the members of Mr. Martin Harvey's company, including Mr. L. S. Daniels, Mr. Eric Howard, Mr. Fred Grove, Mr. Burleigh Price, Mr. Arthur Chesney and Miss Marie Linden. Mrs. Martin Harvey gave a short address, and her appeal brought £75. This week the Martin Harvey company is at the Grand Theatre, Leeds, and next week visits Manchester.

"Tarzan" at Liverpool.

Councillor W. W. Kelly this week has as his exceptional attraction at the Shakespeare Theatre, Liverpool, the stage version of "Tarzan of the Apes." The week was preceded by enormous advance booking, and success is assured.

Percy Hutchison's Canadian Enterprise.

Mr. H. V. Esmond and Miss Eva Moore, with their company, sailed for Canada on Wednesday to open at Halifax on Oct. 25, playing "The Law Divine" and "Eliza Comes to Stay." This tour is under the direction of Mr. Percy Hutchison and Trans-Canada Theatres, Ltd. The "Maid of the Mountains" has scored an instantaneous success in Canada. At Montreal the entire house was sold out. The gross receipts will probably be well over £12,000 for the two weeks. Arrangements are being made for a third company to visit Canada early next spring.

A Pickering Piccaninny.

Mr. Edward A. Pickering, business manager of the Gaiety Theatre, was presented by Mrs. "Pick" a few days ago with a bonny baby boy—the best (of course) yet born.

A Busy Producer.

The Ilford Dramatic Society will produce "Eliza Comes to Stay," under the direction of Sydney Ewart, at Ilford Town Hall on Oct. 29 and 30, in aid of "Sunshine House" Blind Babies' Home. Mr. Ewart will officiate in the same capacity for the Stage Club's performance of "Gamblers All" at Cripplegate Theatre on Nov. 30 in aid of the London Orphan School. He will also produce "The Geisha" at the Grand Theatre, Croydon, for Miss Jessie Rose, for a week, commencing Nov. 15.

A.C.U. at Church Congress.

The subject of Christ and Recreation will be discussed at the Church Congress at Southend-on-Sea to-morrow (Thursday) morning. Miss Sybil Thorndike has been asked to read a paper as representing the Theatrical Profession and also the Actors' Church Union.

Mme. Isabel Beresford has been asked by the reverend assistant honorary secretary of the A.C.U. (Rev. E. Kingsbury) to speak as a member of the Central Committee at the Southend Church Congress, on Thursday. Her subject will be "The Relations of Church and Stage."

Shakespearean Actor's Success.

Mr. Charles Doran's autumn tour with his Shakespearean company is meeting with success at York and Hull, local critics acclaiming him as the finest interpreter of the Master's great characters Shakespeare had, in their opinion, never been made more real or appealing. Mr. Doran has received shoals of letters from professors, prelates, men of letters, and the public testifying to the power of his personality and the strength of his company, and all agree that the public service rendered by him as an actor is incalculable. Mr. Doran has been rebooked for several visits ahead at the various theatres already played by him and his company.

Londoners should not miss the opportunity of seeing Mr. Doran and his splendid company on their return visit on Nov. 8 to the Grand Theatre, Croydon, where a huge success was scored during their visit last spring. Mr. Doran has this year created fresh records at a number of theatres for Shakespearean repertoire, and at the Gaiety Theatre, Hastings, he has broken every record for Shakespeare in that theatre since it has been in existence.

At Maidstone Mr. Doran made a little speech every night, and also gave addresses at four schools in the course of the week. At one of the evening performances the local vicar rose in the stalls, and said he hoped Mr. Doran would come back to Maidstone, and the sooner the better.

The L.C.C. Single Licence.

The recommendation of the Theatres and Music Halls Committee with regard to the issue of a single licence covering theatres, music halls, and cinemas, which was postponed on July 13 last, was on the agenda for the weekly meeting of the Council yesterday. The recommendation reads thus: "That in dealing with applications for licences for stage plays, music or music and dancing, or cinematograph exhibitions, the Council do, unless special circumstances exist which make exceptional treatment necessary, grant licences to enable buildings to be used for every kind of entertainment for which their construction renders them suitable, and in respect of which application is made for a licence.

Actor-Author-Agent.

Charles Stafford, the actor and author, who was for several years before he went to the war, booking manager for all John Lawson's theatres and companies, has, since being "demobbed" a year ago, been running his own companies in the principal theatrical and variety houses. Now Mr. Stafford has opened a special branch in connection with the Neiman Agency at 50, Rupert-street, W., to represent various special West End and touring theatrical attractions and important variety acts.

"Maid of the Mountains" at Hospital.

Last Friday afternoon Mr. Shelford Welsh, for the ninth time this year, arranged an entertainment at the Pensions Hospital, Bath, having on this occasion the kind help of the members of "The Maid of the Mountains" company, which appeared at the Theatre Royal during the week. The excellent programme was arranged by Mr. Fred J. Little and Mr. Wells-Knight (the musical director to the company), and those who contributed to the pleasure of the men were Miss F. J. Little, Ronald Wilson, Jack Martin, J. Wells-Knight, Misses Gladys Sadler, Arkey, Amy Hayward, Burroughs, Nora Bond, and Beatrice Bearer. Mr. George Lee, an old Bath pantomime favourite, also gave an enjoyable turn (by favour of Mr. W. S. Pearce, Palace, Bath).

Colonel A. Milne-Thomson thanked the artists for their kind efforts to entertain the patients, and afterwards invited the party to tea.

Village Touring Company.

The Arts League of Service Village Touring Company returned to London on Thursday, having concluded at Repton, on the 13th, a highly successful tour in the northern counties. Their experiences were very varied. In Westmorland and Yorkshire they fared luxuriously, among those entertaining them in their beautiful country houses, being Lord Henry Cavendish Bentinck (president of the A.L.S.), Lady Kathleen Pilkington, C.B. Haworth, and many others, while in Cumberland they were the guests of the miners in their cottages. Everywhere, however, they met with great kindness and keen appreciation of their shows.

It was interesting to notice the different types of audience in the various localities they visited, and to find that the performances of folk songs in costume, Greek dancing, and one-act plays pleased them all. Even the cinema audience (always the least responsive or intelligent of any) was impressed by Synge's gripping little play, "Riders to the Sea," which was everywhere the strongest item on the programme, although the graceful dancing fantasy, "Columbine's Choice," ran it pretty close as popular favourite.

The company included Angela and Hermione Baddeley (Margaret Morris Company), Eleanor Elder (Sir Frank Benson Company), Agnes Lowson ("Man that Stayed at Home" company), Desmond Greene, J. Cranstoun Neville (Irene Vanbrugh's company), Charles Thomas (Birmingham Repertory Company), Rita Thom (Glasgow Repertory Company), and Judith Wogan ("Peg o' My Heart" company), with Winifred Nicholson (pupil of Mme. Carrena) at the piano.

A word of appreciation should be added for Mr. W. G. Fay, to whose producing powers much of the success attained was due.

On Oct. 25 the Lyceum Club is giving an evening reception for those interested in "Art in Everyday Life," at which prominent members of the A.L.S. will be present, while members of the company will give an entertainment of several items from their programme. Great interest is being aroused, and some distinguished people are expected as guests.

During the month of November the A.L.S. company will, in conjunction with the enterprising Education Committee of the Poplar Borough Council, play for six nights each at the Poplar Town Hall, Bromley Public Hall, Bow Baths Hall, and Christchurch Hall, Cubitt Town. This experiment in educating the public to appreciate really good art will be followed with interest.

Another Form of Trade Jealousy.

We are familiar with the bitterness of the confectionery trades in regard to chocolates. Now we find jealousy among the members of the fried fish fraternity as to catering for the humble class of theatre worker. The chief of the Manchester Police (Sir Robert Peacock) recently granted a special permit to a fish fryer to keep open in Salford till 12 (midnight), on the grounds that the shop "catered very largely for theatrical performers who resided in that district."

This was too much for the National Federation of Fish Fryers. At their annual general meeting they had a lengthy discussion and solemnly passed the following resolution:—"That the secretary take up this matter with Sir Robert Peacock, the Chief Constable of Manchester, and either insist on the special privilege being withdrawn, or extended to all the shops under the jurisdiction of the Manchester Police, pointing out that theatre-goers were just as hungry after theatre hours as the performers, and that the former were ratepayers, and much larger in number, and that the latter were not ratepayers, and were only a "small, insignificant portion of the community."

The Latest Lady Macbeth.

London playgoers will be particularly interested in the reading of Lady Macbeth, which Mrs. Patrick Campbell is to give in Mr. James K. Hackett's production of Shakespeare's tragedy. Another note of interest is that Mr. Leslie Faber is to play Macduff. Mr. Faber has been associated for so long in the minds of playgoers with the most modern school of players and playgoers that it is apt to be forgotten that he is an old Bensonian, and will therefore come as no stranger to the Shakespearean stage.

Shoreditch Theatre Commemoration.

The tablet, commemorative of the site of The Theatre, Shoreditch, which the London County Council is erecting at 23, Curtain-road, is expected to be ready for unveiling about the end of the present month. The Theatre was the first building erected in London specially for the performance of plays.

STRIKE AT PARIS THEATRES.

M. Rouché having refused to accept all the claims of his personnel, though agreeing to certain concessions, a strike was declared at the Opera on Thursday, and the house put out of bounds. This affected the musicians of the Pasdeloup concerts, which are given in the afternoon. At first the question of authorising these matinées was raised, but the Federation finally decided the Opera should be boycotted. The Pasdeloup concerts have consequently been transferred to the Trocadero, although at first the organisers announced that the musicians who did not appear at the Opera for rehearsal on Friday would be considered as having broken their contracts.

M. Rouché considered this an excellent opportunity to undertake repairs and cleaning of the Opera, and work has been commenced; but the Federation has now called on the other trade syndicates to place the house out of bounds, and union members will be branded as blacklegs if they accept work of any category in the Opera. It is expected the contractor will try to do the autumn cleaning while the Opera is closed by the aid of independent labour.

It was decided to give a concert, with the orchestra of the Opera, in the big hall of the headquarters of the Confederation General de Travail (holding 3,000) on Sunday evening. "La Damnation de Faust" (Berlioz) was given, the price of admission being 3 frs., the proceeds going to the funds of the strikers.

Other Theatres Affected.

During the performances on Saturday, delegates of the Federation du Spectacle called at the Theatre Cluny, where a new farce, "Taupin a des Idées Noires," by H. Keroul, was being produced for the first time. The manager was asked to sign an agreement containing the famous Clause No. 1 (union shop), and recognition of the Syndicate of Authors. Mr. Trenot refused, and the Cluny was declared out of bounds. The actors left the theatre, and the farce necessarily was interrupted. This led to a manifestation in the auditorium, the audience claiming a refund of their money. The police interfered, and began to clear the theatre. It was understood a refund will be made next week, or new tickets issued to those who had paid for admission.

Delegates of the Federation also called at the Dejazet. Here Mme. Rolle likewise refused to sign, and the theatre was obliged to suspend the performance of "Un tour de Cochon," the police clearing the theatre.

At the Theatre Antoine the same delegates had called to see M. Firmin Gemier, who declined to sign, although his unionism is well known. M. Carpentier, secretary of the actors' union, is playing a part in "La Branche Morte," and was called into the actor-manager's office, with the rest of the company, including Arquilliere, the author, who was on the stage. In their presence Gemier explained he could not sign such an agreement without consulting the other Parisian managers, as it would be treachery towards his colleagues. The company at the Theatre Antoine, with one exception, is composed of syndicated members, who decided it untimely to strike in the second act on a Saturday night, when the theatre was crammed. They returned to the stage, and the delegates left, without the performance being interrupted. The public at the Theatre Antoine had no knowledge of the serious conference taking place behind the scenes during the entr'acte.

Early on Sunday morning the Federation du Spectacle sent out the following manifest:

"The Intersyndical committee having presented a month ago a list of claims to the managers of the Paris theatres; the managers having refused, an order to strike has been issued for the Theatre Antoine, Cluny, and Dejazet.

MANAGER'S PLEA FOR THE HORSE.

Mr. Milton Bode is evidently a confirmed lover of animals, if we may judge by the following plea which he has had printed on postcards and widely distributed. It is called:—

THE PRAYER OF A HORSE.

To thee, my master, I offer my prayer:
Feed me, water and care for me, and when the day's work is done provide me with shelter, a clean dry bed, and a stall wide enough for me to lie down in comfort. Talk to me. Your voice often means as much to me as the reins. Pet me sometimes, that I may serve you the more gladly and learn to love you. Do not jerk the reins, and do not whip me when going up hill. Never strike, beat or kick me when I do not understand what you mean, but give me a chance to understand you. Watch me, and if I fail to do your bidding see if something is not wrong with my harness or feet.

Examine my teeth when I do not eat, I may have an ulcerated tooth, and that, you know, is very painful. Do not tie my head in an unnatural position or take away my best defence against flies and mosquitoes by cutting off my tail.

And finally, oh! my master, when my useful strength is gone do not turn me out to starve or freeze or sell me to some cruel owner, to be slowly tortured and starved to death; but do thou, my master, take my life in the kindest way, and your God will reward you here and hereafter.

You may not consider me irreverent if I ask this in the name of Him who was born in a stable.

Amen.

Prince and Comedian.

The Prince of Wales, accompanied by his brother, the Duke of York and an equerry, paid a visit to Winter Garden Theatre, Drury-lane, on Saturday evening. The seats, which were in the fourth row of the stalls, had been booked by other people, but the latter willingly gave them up to the royal party. The Prince, when he heard of this, expressed his regret that they should have been inconvenienced, but was informed that the seat-holders had been accommodated elsewhere. During the evening the Prince and the Duke went behind the scenes and had a chat with Mr. Leslie Henson, the leading comedian, whom the Prince once saw taking part in an Army entertainment at the front.

Shakespeare Expert.

Mr. James K. Hackett announces with the greatest pleasure that he has arranged with Mr. Louis Calvert to assist him in his forthcoming production of Shakespeare's "Macbeth."

ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

LIGHTS IN CINEMA STUDIOS.

A report has been made to the Actors' Association that members working at a certain studio suffered excruciating pain and were many of them temporarily blinded owing to the new powerful lights which were employed in the studio. The lotion which it is accustomed to keep about the studio was not forthcoming, but no serious have been the consequences that it would appear that no lotion would have prevented the ill effects of these lights, which are an importation from America.

One member of the Association, who is probably one of the most promising of the younger actors, very nearly suffered the total loss of his sight, and I enclose herewith copy of a letter received from Sir Anderson Critchett, Bart., of 21, Harley-street, Cavendish-square, W., which will speak for itself.

[COPY.]

21, Harley-street,
Cavendish-square, W. 1.
Oct. 16, 1920.

Dear Sir,—I write in reply to your letter of to-day's date to say that the actor to whom you refer was led into my consulting room on the morning of Wednesday, the 8th of October, in a state of physical collapse. He was unable to bear light, and was suffering such intense pain that for the moment his nerve had given way.

On examining his eyes I found that they were highly inflamed, and on enquiry I heard that for some hours of the night, in the early morning, he had been subjected to a very intense artificial light whilst acting for a film. The mucous membrane of the eyes and eyelids had been severely scorched, and the pain which resulted was of a very acute character.

I was fortunately able to relieve this to a certain extent with local remedies and the use of dark glasses, but the eyes remained highly sensitive for several days, and I am of the opinion that the patient narrowly escaped serious and permanent damage to his eyes.—Yours faithfully,

(Signed) ANDERSON CRITCHETT.

When we took up the matter with the film company concerned we received a reply expressing sorrow in the matter and stating that: "Undoubtedly these lights are very powerful, and I am well aware that they cause considerable discomfort, and, in some cases, much pain."

This appears to me to be an exceedingly callous way of looking at the whole matter. The Association is determined to take up the case and to insist that if these lamps are to be used the artists should be adequately safeguarded against any ill effects which they might cause. Something must be invented to protect the artists against the grave risks which they run in facing these lights.

The matter has been reported to the Ministry of Health, and it is hoped that immediate steps will be taken to safeguard all artists in cinema studios

The Death Levy.

Referring to a letter published in last week's "Stage," I publish herewith copy of a letter received from Mrs. Hartford:—

Sir,—My attention has been called to a paragraph in last week's "Stage," which mentions that at a meeting of the Council of the A.A. it had been rumoured the Death Levy of my husband had not been paid in full.

Believe me, such a suggestion has not come from any member of my family.

Perhaps it would be satisfactory to again acknowledge the amount received, viz., £31 19s. 6d. (eighty-one pounds, nineteen shillings and sixpence).—I remain, faithfully yours,

(Signed) EMMA HARTFORD.

Where this rumour rose I do not know. Probably some of those who have not scrupled to withhold the payment of the Death Levy which they really owe to the dependants of deceased members are responsible for the publishing of this report. On the 16 deaths which we regret occurred in 1919 the total amount paid out was £1,264 14s. 6d., the average amount £72 1s. 11d., the greatest amount £84 7s. 6d., the smallest amount £69 17s. 6d.

Death Levies Due This Year.

The Council regret to announce that there have been twelve deaths among our members in full benefit, and twelve death levies are therefore due in the following cases from the dates appended thereto:—

Miss Maud Millett, Feb. 18.
Mr. Lyston Lyle, Feb. 19.
Mr. Henry Deas, Feb. 27.
Mr. Alan Hunter, Feb. 28.
Mr. J. H. Knowles, March 13.
Mr. Ossulston Riche, March 21.
Miss Maud Shelton, March 21.
Mr. John C. Nesbitt, May 12.
Mr. Fred C. Imbert, June 5.
Miss Margaret Frame, June 22.
Mr. Frank Jowers, July 1.
Mr. Frederick Hudson, Aug. 16.

Legal Cases.

The following amounts have been paid out to our members through Insurance and Legal Claims from Sept. 17, 1920, to Oct. 17, 1920:—

Insurance Claims: £3 2s. 4d., £5 18s. 9d., £3 9s. 3d., 19s. 9d., £24 15s.; total £38 8s. 1d. Legal Claims: £10, £3, £28 £25 16s., £5 10s., £4, £410; 30/3/3, £483 4s. grand total, £521 11s. 1d.

Managers and Standard Contracts.

Members are notified that there is a dispute between the Actors' Association and Mr. Bromley Challenor concerning the use of the Standard Contract for the engagement of artists with the "When Knights Were Bold" company. According to the powers given the Council at the general meeting at the Ambassadors Theatre, held on June 6, members are instructed that should Mr. Challenor not do justice to the present members of his company, no member of the Actors' Association shall take the place of any member whose engagement may not be continued by Mr. Challenor.

The Association is most anxious to receive the names of all managers who are not using the Standard Touring Contract. Reports will be treated in confidence, and it is hoped that all members not in receipt of Standard Contract terms will immediately communicate with headquarters.

Tour Lists.

All members of the Association should, through their delegate, send a complete tour list. Members in companies where there is no delegate should send their tour list direct to the secretary.

Actor Soldiers.

I enclose letter received from the Officers' Association. The A.A. will be very pleased to receive all particulars concerning actor soldiers who find it difficult to obtain employment, and would like the following information: (a) Length of service, (b) date of demobilisation or discharge, (c) date and length of engagements since leaving the Army.

[COPY.]

The Officers' Association,
British Columbia House,
1, Regent-street, S.W. 1.
Oct. 11, 1920.

Dear Mr. Lugg,—We have to acknowledge and thank you for your letter of the 9th instant on the subject of the suggested Appeal to the Entertainments Industry on behalf of Earl Haig's Officers' Association.

As you know, a meeting was held at 11.30 on Friday morning last at His Majesty's Theatre at which Lady Tree presided, and those present included Sir Arthur Pinero, Sir Alfred Butt, Mr. Harry Higgins, Mr. George Grossmith, Sir Herbert Brown, &c. Letters expressing their regret at being unable to be present were read from Mr. Gerald du Maurier, Mr. Norman McKinnel, Sir Frank Benson and Mr. Aubrey Smith.

A suggested plan of campaign had been drafted by Sir Alfred Butt, Mr. Gerald du Maurier and Mr. George Grossmith, which was read to the meeting and approved.

It was decided that, before proceeding further, this scheme should be laid before Field-Marshal Earl Haig, and Sir Arthur Pinero was deputed to write to the Field-Marshal giving him full particulars, and that no further move should be made in the matter until the Field-Marshal's answer was received.

We are very much obliged to you indeed for the last few words in your letter, and I can assure you that such good wishes are gratefully appreciated.—Yours sincerely,

(Signed) W. G. WILLCOX.

Alfred Lugg, Esq.,
The Actors' Association,
32, Regent-street, S.W.

ALFRED LUGG, General Secretary.

FRIDAY'S COUNCIL MEETING.

Minutes of Council meeting of Oct. 18. Present: Messrs. Norman McKinnel (in the chair), J. Fisher White, Clifford Rean, Sydney Paxton, F. B. J. Sharp, Luke Forster, Oswald Lingard, C. B. Clarence, C. V. France, Bertram Wallis, Robert Michaelis, Cyril Austen-Lee, J. Scott Leighton, Miss Kathleen Magee, Ethel Griffies, Lilia Braithwaite, Lisa Coleman, Mrs. Saba Raleigh, Mme. Isobel Beresford, Mr. Alfred Lugg (secretary), and Mr. Theodore Goddard (solicitor).

The chairman read a letter from Mr. C. B. Clarence stating that in view of his proposed visit to America he thought it advisable to retire from the Council. Mr. Paxton proposed and Mr. Scott Leighton seconded that Mr. Clarence be asked to act as delegate at the Trade Union Congress in America and retain his seat on the Council and represent the A.A. while in America. Carried unanimously.

The chairman also read a letter from Mr. Victor Vernon.

Reports of Ways and Means Committee, Chairman's and Nominations Committee were read and adopted.

Solicitor's report was read by Mr. Goddard.

The secretary read letters from Messrs. Desmond O'Neill, Dawson Howard, Victor Vernon, and other members; Jack Clyde Miller, consenting to take his seat on the Council, and a letter from Mrs. Wm. Hartford, which it was decided to publish

ACTORS' DAY.

OPERATIONS TO BE RESUMED.

In 1914 the Advisory Board of the Actors' Day Fund decided, after careful consideration, that it would be in the best interest of contributors to suspend for a time the annual collection. This decision was prompted by the fact that many were temporarily relinquishing their professional work to place their services at the disposal of the country.

The Board at the same time decided that the collections should be resumed at the first favourable opportunity, and that in the meantime every care should be taken to keep intact as far as possible the money belonging to the fund.

In the latter respect they have been successful, and apart from the depreciation in the values of trustee securities from which every institution has suffered, the balance now at the disposal of the Board has not been appreciably decreased.

The annual collection will be resumed this year. The day, as before, will be the third Thursday in October.

For the information of those who have not belonged to the fund, Mr. A. E. Drinkwater, the chairman of the Advisory Board, re-states its object and conditions.

"Actors' Day Fund," he writes, "is not a charity. It is an organisation originated and maintained by actors themselves to provide a fund from which contributors may in case of necessity apply for loans and grants."

They can do this without in any degree losing the self-respect and independence which are inseparable from an application for charitable assistance. They are merely asking that a part of the money which belongs to themselves may be available under the direction and at the discretion of the Advisory Board, to assist them in case of emergency.

Every contributor, eligible for benefit, pledges himself to contribute one eighth of salary once a year. Exceptions may be made in cases of special difficulty at the discretion of the Advisory Board.

Former contributors whose cases have been before the Advisory Board may have their names retained on the register, even although they have not been able to send their annual contribution.

It has been of valuable service to many contributors. It is especially attractive to those who are zealous for the independence of their profession. This fact is proved by the large number of cases in which grants have been repaid in full.

The amount contributed, in other words an actor's salary, is in no case divulged and no one outside the Advisory Board, by any other means, direct or indirect, obtain the information.

Subscriptions will be received and gratefully acknowledged by the secretary, W. G. Fay, from whom all particulars may be obtained.

THE N.A.T.E. DEMANDS.

MANAGERS' REFUSAL TO NEGOTIATE.

At a meeting of employers in the entertainment industry, held at the Alhambra on Friday (Sir Oswald Stoll in the chair), it was resolved that the demands of the executive of the National Association of Theatrical Employees for the inclusion of managers in that Association would be detrimental to the industry as a whole, and, in particular, to the other trade unions concerned in the industry.

It was unanimously resolved that, as the executive of the N.A.T.E. has declined to withdraw the demand and proposal referred to, managements shall decline to discuss the other requests for the revision of existing rates of pay and conditions of employment submitted by the executive of the N.A.T.E., and that they shall refuse to recognise the present executive of the N.A.T.E. as representing members of the staff engaged at their theatres and in their employ, and will, from the termination of the existing agreements on Oct. 30, refuse to negotiate with the present executive of the N.A.T.E. on matters which may arise between managements and staff.

Sir Oswald Stoll's View.

Sir Oswald Stoll then expressed his views on the situation as follows: The life of theatre business means tha heatres shall continue to exist. Any principle which in time would put an end to theatres is therefore a menace to the life of the business. To try to carry such a principle into effect is the act of an enemy.

In defence of the industry, this enemy should be crushed by every interest in the business, whether owners, employers, artists, actors, musicians, or members of the staff themselves, for all have need to keep the business alive; none can wish, despite the views of hare-brained leaders, to bring it to destruction.

A trade union has been defined as a "combination of co-labourers for the joint and mutual protection of their specific trade."

The N.A.T.E. is becoming a combination for the certain destruction of their specific trade. On that score it can lay no legitimate claim to being a trade union.

It is time to question the whole idea of the N.A.T.E. The members of the Musicians Union are bound by common interests. So are the artiste. Each of these unions confines itself to its uniform interests. The N.A.T.E. was once a union of stage hands. Then it included the workers in the front of the house. Now it wants the managers. Whether its prey comprises members of other unions or of no unions, whether they have conflicting duties or represent conflicting interests, matters nothing at all. All are looked upon as grist for its mill, and it is now apparently to go about like a roaring lion seeking whom and what it may devour. Its teeth should be drawn and its claws clipped by stipulating that not only should managers be excluded from it, but a free hand should be reserved in respect of all heads of departments and foremen.

Owners and their representatives have been too pliable and easy-going. Through that their very existence is now threatened. For the sake of peace, and because the N.A.T.E. seemed reasonable, owners have given way to sometimes questionable demands. Now they must fight if they do not wish to go under.

When the workers in some industries become too difficult, the industries can be removed by big financiers to other countries. But we cannot remove our theatres. That is why self-preservation compels us to fight a body which seems bent upon making itself our masters. Reasonable workers will support us. They will leave this union rather than leave us. There are plenty of efficient people obtainable at the wages which we now pay for work which is pleasanter and easier than work which is now being done for less money. Mending roads in winter will be a nice change for some of the men who would claim our property from us because we have been so easy and they have done so well. They will find the authorities unwilling to grant to them sectional ownership of the public streets for no better reason than that they are employed on them.

Courtesy is cited as the reason why we should discuss the disposition of the capital value of our property with the union.

This demand has shown the union in its true colours, and instead of such courtesy it should be shown the door. By such alleged courtesy to concentrate in the hands of two or three men, posing as union officials for the betterment of the condition of workers, the power to call upon us from time to time to discuss whether we shall part with more and more of our capital to them, would be an act of which no intelligent owner could be capable.

We must face any storm rather than grant such a right, even of discussion. Our only true refuge is absolute repudiation of a union capable of such demands. If we take that course we shall be sheltered not only by public opinion, but by ninety per cent. of the union members themselves.

EMPLOYER'S FIRST LIEUTENANT.

Interviewed by a Press Association representative on Monday, Sir Oswald Stoll said: "Was any employer of labour ever faced with such a preposterous demand? I look upon my manager in the front of the house as my first lieutenant. He carries out my instructions, and it is his duty to see that the staff do likewise.

"What the Association want is that he should take his orders from them, by becoming one of their members. Then, presumably, the present order of things would be further reversed, and my erstwhile first lieutenant would convey the orders of the Union to me. Can you imagine any situation quite so Gilbertian? The managers themselves, being normally constituted men with a sense of proportion, naturally resent the suggestion as much as I do."

Asked why the N.A.T.E. should have made the demand, Sir Oswald said: "The motives of trade union executives are not easily fathomed, but in my opinion they have made the present move simply because they have no other grievances for the moment. As soon as they gain one thing they look about them for another excuse to agitate. The idea of having trade union managers is a clear case of a manufactured grievance.

"First they roped in the stage hands, then the fly men, then the limelight hands; next came the janitors and programme girls. Having been brought to a stop at this point, they were about to sit down, like Alexander, and weep because there were no more worlds to conquer, when they had a bright idea.

"'Let's rope in the managers and executive staff,' they said, and straightway they made their new demand.

"The executive of the N.A.T.E. must do something to justify their existence, but we can't accommodate them this time. To have managers in a trade union is like mixing gold fish and cod fish. It simply can't be done."

HANLEY'S THEATRES.

IMPORTANT CHANGES.

A notable event in the theatrical annals of Hanley was the retirement last week of Mr. Charles G. Elphinstone, principal proprietor of the Theatre Royal, the Grand Theatre, the Empire Picture Palace, and the King's Theatre, and the passing of these places of amusement into new hands (with the exception of the King's Theatre, whose future is not yet settled). The Theatre Royal and the Empire have been bought by the Bio-color Picture Theatres, Ltd., who also own the Stoke Hippodrome and the Burslem Coliseum, and many other picture-houses in various parts of the country. The Grand has been purchased by a syndicate owning the Manchester Palace and the Salford and Preston Empires, which are all high-class music halls, of which Mr. Alan Young is managing director. Mr. Young was formerly associated with the management of Moss and Stoll music hall businesses, and he is now in control of the Hanley Grand Theatre, and for the time being, as it happens, of the Hanley Theatre Royal also, with Mr. Albert Bulmer as the able local manager of both theatres.

The new proprietors have asked Mr. Young, now the managing director of the Grand Theatre, to "run" the Royal as a dramatic theatre for the next few month, to see if the financial results would justify the new proprietors in keeping it on as a dramatic theatre permanently, and Mr. Young is doing it right well, with Mr. Bulmer's co-operation.

ARNOLD BENNETT AND HANLEY THEATRE.

Having been invited to participate in the protest against the suggestion to convert the Theatre Royal, Hanley, into a picture palace, Mr. Arnold Bennett replied stating that he did not see that any useful purpose would be served by his entering into a newspaper controversy on the matter. Writing from London, Mr. Bennett said: "Nothing can save the theatre except increased patronage, and if the district did not give this increased patronage, then it deserves to lose the theatre. If the proprietors kept the building open as a theatre, and by so doing deprived themselves of profits which they would obtain by disposing of it for the cinema, they would in effect be subsidising theatrical enterprise in the Potteries at their own sole expense. There is no reason, artistic or economic, why they should do this. If a local theatre is to be subsidised, the subsidy should come from the municipality, and not from an individual or group of individuals."

It is well known that Mr. Arnold Bennett has intimate associations with the Potteries, and his local knowledge is made good use of in "The Five Towns." Disappointment is expressed locally that the tone of his letter is not more sympathetic towards the effort to preserve the Theatre Royal as a dramatic house.

The Royal, by the way, like the Grand Theatre of Varieties, is in process of redecoration, and the lighting has already been much improved.

THEATRECRAFT.

The fourth issue of "Theatrecraft" is published by the Bloomsbury Press, Bloomsbury-place, W.C. In an editorial note attention is called to "the hard case of the producing societies which are little by little succumbing under the weight of economic pressure. Their desperate condition is spurring them to consider ways and means of co-operating for their mutual advantage, and we hope that some practical scheme will have been formulated before our next number appears. The wastefulness of the present scattered activities is apparent to anybody who has been in any way associated with them; and it ought not to be difficult to devise some plan whereby artistic autonomy and material co-operation might go hand in hand."

Mr. Rutland Boughton writes on the subject of "Dramatic Art and the Voice," a contribution that members of both the dramatic and musical professions will find interesting by reason of suggestions in regard to the use of the voice in speaking and singing. Mr. Israel Zangwill is inclined to be pessimistic in his paper entitled "The Doom of the Drama," as is evidenced by his opening remark that he has long contemplated with a benevolent scepticism the efforts and enthusiasms of his young friends "who still believe that it is possible in a country which does not care for art, and has no curiosity about life, to erect upon a paying basis a noble contemporary drama." He reminds his readers that "the drama's laws the drama's patrons give." "And since there is no sufficient audience in England to pay or the drama as a fine art, no fine art can there be. The occasional exploitation of Shakespeare is less a sign of grace than of the dearth of a living poetic drama."

There are also interesting articles by Mr. Horace Shipp, Mr. Lennox Robinson, who has "A Note on the Irish Theatre," Miss Margaret S. Jameson and others. "Theatrecraft" is illustrated by a number of scene and costume designs.

Mr. Colin A. Sonnan is now playing the juvenile part in "Paddy, The Next Best Thing," with Mr. Robert Courtneidge's company on tour.

ONCE-A-WEEK PLAYERS.

MISS LENA ASHWELL'S PROJECT.

The Lena Ashwell "Once-a-Week" Players opened their winter season at the People's Palace, Mile End, E., on Wednesday evening, with Hubert Henry Davies' sparkling comedy, "Mrs. Gorringe's Necklace." Miss Lena Ashwell, in this venture, is presenting in a number of London boroughs good dramas by a talented company at popular prices, and she is trying to show the authorities that it is possible to give good plays by good players, with a little support from the local people, and the success or failure of the effort depends upon the volume of that support. So far as the prices charged are concerned, they come within the range of all, being from 3d. to 2s. 4d. The ratepayers will not, however, be burdened in the matter, for at the end of the season the Mayor and Council of each borough will inspect the books, and if a profit is made, it will be handed over, to be divided in any manner thought best. Whether the scheme meets with financial success or otherwise it is hoped that the interest manifested may be so encouraging that the idea may have in it the nucleus for the institution of municipal theatres.

The initial venture was certainly encouraging from the standpoint of the audience, which was a fairly good one, though the hall is really too vast for the hope to be realised that it would be fully filled, and one defect was soon remedied, by the audience in the rear, after the first act, seeking a better vantage point in the gallery.

The venture was given a send off by the Mayor of Stepney (Major C. R. Attlee) who, in introducing Miss Ashwell, said they had all heard of her work in the war in providing entertainment for our soldiers. She wanted to continue that work and to now bring good acting by good players to the people. It had so happened that Miss Ashwell was able to meet some of the Mayors of the Metropolis, and they had worked out the idea of her company working in Town Halls or some other fairly suitable buildings, not with the idea of making a profit, but of entertaining the people. That had resulted in a series of plays being selected, and what they wanted to do was to make them widely known, because they felt they were working up to something like municipal theatres. He was sure the foretaste that night would have a good effect.

Miss Lena Ashwell was given a flattering reception. Addressing the audience as "Fellow citizens," she said the object was to discover, as there must be, a section at least of the public for one night a week who would attend and support a good play, and the promoters had the conviction that they could find that support. They proposed to give the best plays, which had received the support of the public in the past, and also to give new plays, which they, as artists, believed were good plays. They asked for the support of the public, and they would give of their best. They had a profound belief that the people, if they could secure such plays, would endeavour to provide and control suitable places for their performance. "Mrs. Gorringe's Necklace" was selected because it was the lightest of comedies, and had had such a great success at Wyndham's, and next week they would present a new play dealing with the modern phase of divorce. They asked the public from the æsthetic side of life to support them, because they hoped to create an interest in the beautiful things in life, and they believed they were not wrong in thinking there were audiences for good entertainments. (Applause.)

In place of the ordinary scenery there was a tasteful colour blending of drapery, and imagination was so stirred by the high standard of the acting that its absence was almost unnoticed. A 'cello, violin, and piano trio, under Mr. Theodore Flint, M.B.E., played selections.

The worldly Mrs. Gorringe was capably played by Miss Hilda Sims, her mercurial moods being amusingly interpreted. As a foil, Mrs. Jardine found a capable exponent in Miss Esmé Church. Mr. Leslie J. Banks was a dashing Capt. Mowbray, while the weak and vacillating Lieut. David Cairn was effectively played by Mr. Reginald Nugent. Col. Jardine was a typical character in the hands of Mr. Julian D'Albie, whilst the daughter, Isabel, was charmingly portrayed by Miss Doreen Whitten, the other vivacious daughter, Vicky, being spiritedly interpreted by Miss Yvette Pienne. Miss Potts, by Miss Margherita, was very amusing. The detective of Mr. E. Vincent Mullane was another good piece of acting.

DEATH OF WILLIAM LESTOCQ.

Mr. William Lestocq (whose full name was Lestocq Boileau Wooldridge), actor, dramatic author, and manager, died at his residence, 53, Barrowgate-rd., Chiswick, on Saturday, aged 69.

Mr. Lestocq made his first stage appearance at the old Cremorne Gardens in 1869 at a salary of 16s. a week for appearing in two farces nightly. For years his name was never out of the London play-bills, and almost invariably it was to be seen in the programmes at the Vaudeville. Here, under David James and Thomas Thorne, he played many parts, small and large. His first great success came when he played the broker's man in George R. Sims's piece called "The Half-way House," as far back as Oct. 1, 1881. He was previously in the run of "Our Boys" from first to last, and also later in "Confusion," and other Vaudeville successes. As an author he has furnished the stage with a number of pieces as the libretto of "The Sultan of Mocha," the one-act plays "A Bad Penny," "The Sins of the Fathers," and "A Merry Meeting," and in collaboration "Uncles and Aunts" (Walter Everard), "In Danger" (H. Cresswell), and "Jane," with Harry Nicholls, one of the most money-making pieces ever produced. From 1893 until 1915 Mr. Lestocq was the London representative of Mr. Charles Frohman, the well-known American theatrical manager, who lost his life in the Lusitania.

Perhaps in all London no man was better fitted to fill this post. Mr. Lestocq transacted all Mr. Frohman's business on this side of the Atlantic, and he transacted it well He knew exactly how to deal with authors and actors, too, and understood that peculiar temperament which is known as the artistic. Mr. Lestocq's special aptitude and qualifications for his onerous post arose from the fact that he had served a long apprentice-ship behind the scenes, both as actor and author.

TIP-UP CHAIRS
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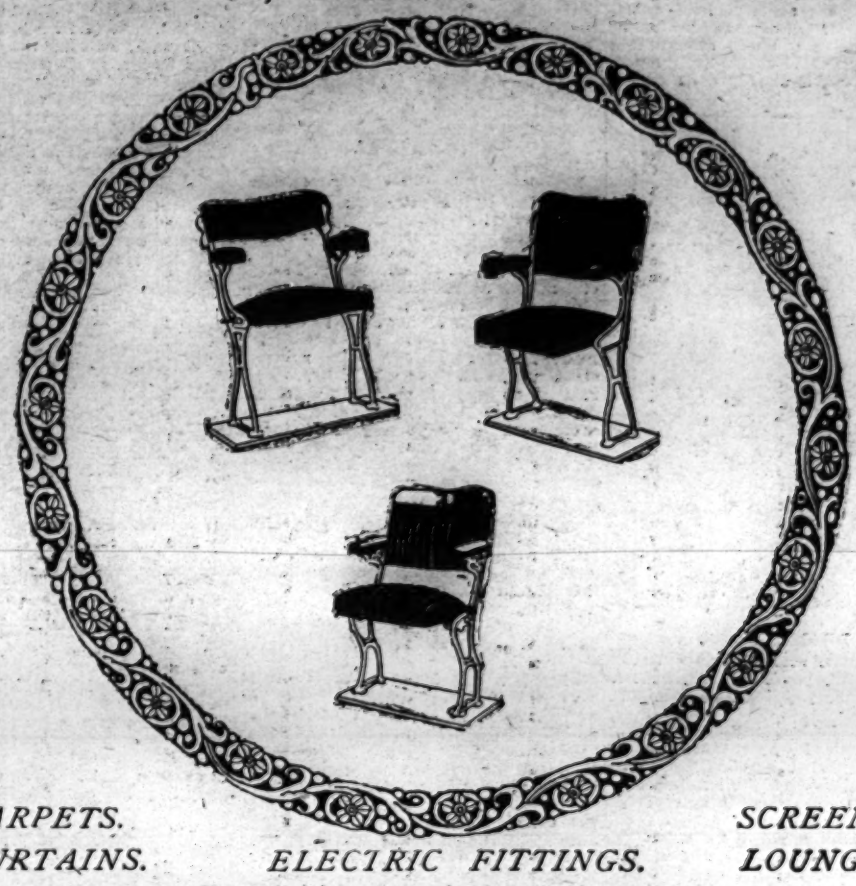

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"A RESPECTABLE MARRIED WOMAN."

Drama, in Three Acts, by W. V. Garrod, Produced for the First Time in London at the Elephant and Castle Theatre, on Monday, Oct. 18.

Philip Eversleigh — Mr. Reginald Hartley
Jessie Eversleigh — Miss Bertha Kingston
Mathew Duddington — Mr. Walter H. Dibb
Mrs. Wilton .. Miss Beatrice Alexander
Ruth Wilton ..... Miss Madge Turner
Henry Franklin .. Mr. Victor H. Doran
Det.-Insp. Hammond — Mr. W. V. Garrod
P.C. Gaskell....Mr. Lester Barrington
Benjamin Fawke
Naomi Fawke.....Miss Jessie Morgan

Mr. W. V. Garrod's name is always one to conjure with, especially with drama-audiences. This clever author-manager-actor's latest effort (presented for the first time at the Grand Theatre, Plymouth, on Sep. 27 last, and seen for the first occasion in the Metropolis at the "Elephant" on Monday) is ingenious and exciting, with a striking dénouement.

Philip Eversleigh has done his bit in the war, and, despite a charming wife, succumbs to the attractions of gambling, and falls into the clutches of a bookmaker, Benjamin Fawke, whose daughter (Naomi) conceives a passion for this handsome bank-clerk. Eversleigh, hard up, borrows—"temporarily, of course"—from the banking account of a war profiteer and slacker, Mathew Duddington. This latter had been in love, and had been rejected by Jessie Eversleigh in favour of Philip. Duddington discovers the discrepancy in his pass-book, and induces the unfortunate wife, as the price of his silence, to become his mistress. In a powerful scene the despicable fellow assures the unsuspicious Philip that all is "O.K. with his banking account," while his victim undergoes torture. Another of Duddington's victims, Ruth Wilton, however, gains knowledge of his designs upon Jessie Eversleigh, and determines to obtain the banking papers that will free the husband of the "respectable married woman." In a fracas Ruth shoots Duddington, and leaves him for dead. He is only, however, stunned. Jessie later appears, and is able to secure the papers. Events follow rapidly; Duddington is murdered, and Philip Eversleigh arrested and charged with the crime. Poor Jessie, before the magisterial inquiry, makes some disclosures that involve her in the murder. She is consequently arrested. Ruth Wilton, who made the first attack on Duddington, confesses she killed him. Then, luckily, the criminal is cleverly discovered, the perpetrator being Naomi Fawke, in whose handbag is found a revolver and incriminating banknotes, the property of Duddington. With this dramatic dénouement the happiness of the "respectable married woman," who was prepared to sacrifice herself for her husband's honour, is, in future, assured.

Mr. Reginald Hartley gave a clear, virile portrait of the unfortunate bank-clerk, whose lapse from rectitude causes so much suffering, and Miss Bertha Kingston's pathetic acting and portrayal of the much-tried wife deserves unstinted praise. Miss Beatrice Alexander was admirable as the hard-hearted mother of the flashy Ruth Wilton, cleverly played by Miss Madge Turner. Mr. Walter H. Dibb capitally depicted the sensuous and evil character of the war-profiteering Mathew Duddington. Both Mr. J. Sutton Pateman and Miss Jessie Morgan claim notice for their spirited acting as Benjamin Fawke and Naomi, the lady especially was good in the later scenes. Mr. Victor H. Doran did clever work as the magistrate, and Mr. Lester Barrington, too, as P.C. Gaskell, while Mr. Garrod himself was excellent as the complacent Inspector Hammond.

"A Respectable Married Woman" is well mounted, dressed and staged in the approved "Garrod" manner, and had a hearty reception from a large and enthusiastic audience.

"BUZZ-BUZZ."
TO TOUR THE EAST.

A week's appearance at Ramsgate was sufficient to indicate that Mr. Maurice E. Bandman has gathered together a remarkably clever company for his Eastern tour of "Buzz-Buzz." Under the personal direction of Mr. Bandman, the revue is produced by Harry Hall, and the orchestra is under the direction of Jean Descomes. In the two acts of "Buzz-Buzz" there are sixteen scenes, each a complete entertainment in itself. Among the prettiest are "Coupons for Kisses" and "Sunshine and Rain," while particularly clever are the skits, "The Merchant of Venison" and "Home at last."

At the head of the company are Madeline Rossiter, a comedienne with a fascinating style in song and dance who scores heavily in "Cairo" and "Swanee"; and George Hestor, whose droll, dry humour has full scope in several topical sketches. Eric Masters sings and acts with charm and ability. Doree Hanbury is a dainty dancer and singer. Milson Brett quickly becomes the darling of the ladies, Jack Crichton is pleasantly merry, Dan Mansfield is a typical old-style "cabby," and the others who help to make the show go with a swing are Tom Scott, Joan Penrose, Grace Barry, and Annie Wright. The chorus really deserves the "beauty" title.

In the second act Mlle. Thamara Swirskaya, the clever Russian dancer, gives evidence of her just claim to be described as the Soul of Motion in a dance selected from her repertoire, and is accompanied by the masterly playing of the Russian violinist. Mlle. Marrosha, Mlle. Swirskaya is accompanying "Buzz-Buzz" chiefly, however, for the purpose of giving matinée performances where she is seen not only as a great dancer but as a great pianist also. Her programme includes her famous original artistic creation, "The Soul of Chopin." She is assisted by her dancing partner, Mr. Harry Edwardes.

"The Tempest," by B.E.S.S.

The British Empire Shakespeare Society will give a dramatic reading of "The Tempest," the play which is chosen for the Cambridge Examination, at the Haymarket Theatre—kindly lent by Mr. Frederick Harrison—on Friday afternoon, Oct. 22. The cast includes Franklin Dyall (Caliban), William Stack (Ferdinand), Halliwell Hobbs (Antonio), Eve M. Donne (Miranda), Janet Eccles (Ariel), and Acton Bond (Prospero). The Sullivan music will be played for the songs and duets.

IRVING'S ART INSULTED.

TO THE EDITOR OF "THE ERA."

Sir,—I would draw your attention and that of my brothers and sisters of the profession to an article that appeared in the "Daily Mail" of Oct. 9 entitled "A New Way of Playing Shakespeare." The memory of our great leader, Sir Henry Irving, who passed away this day fifteen years ago in circumstances still so vivid in our remembrance, is besmirched by phrases as offensive as they are inaccurate. His wonderful productions at the Lyceum are summarised by the ill-advised writer of this article in the following words: "An artistic disgrace"; "an era of bad taste"; "the setting necessarily inharmonious"; "his inapposite scenery," &c., &c. Sir Henry himself is referred to in a like manner. First with personalities, and then with "his weak sense of proportion"; "in all matters of the actor's technique he was sadly at a loss"; "the vast disservice he did for the theatre," &c., &c.—if Sir Henry's sons were living I do not think these statements would have passed unchallenged. They would probably not have been made.

The writer of the article is, moreover, illogical. In praising certain methods of production for the "history" plays, he admits that it is doubtful whether the tragedies of "Lear" and "Othello" could be treated in the same manner, and these and the like are the very Shakespearean plays that Sir Henry most largely produced! Of the "histories" presented under his management "Richard III." and "Henry VIII." form the total list, and they require the specific treatment that they received at his hands.

This is not the moment to discuss the various methods favoured by each Shakespearean producer, but one can differ from another on points of treatment without heaping obloquy or falsehood on the memory of one who laboured so nobly for the cause of Art.

I suggest that the members of the profession request an apology from the writer in the "Daily Mail," and should that be not forthcoming that they withdraw their patronage in a body from that journal. Nothing less would vindicate the honour, and the debt, we owe to our great departed.

ARTHUR ROW
(Of the late Sir Henry Irving's Co.).
Oct. 13, 1920.

THE A.A. DEATH LEVY.

TO THE EDITOR OF "THE ERA."

Sir,—At a general meeting of the Actors' Association at the end of last year I said there should be a printed Balance-Sheet in the hands of every member every year. This was received by a good round of applause; but somehow it did not appear in any paper. I still think that, and I also submit that what sum is paid to relatives of deceased members should be made public at the time of such payment, together with mention of the sum the relatives had a right to expect if all members had paid their death levies. There should be no reticence on the part of the Executive with regard to these things. Members have a right to know.—Yours sincerely,

G. W. BERESFORD-INNES.
October 17, 1920.

THE REALM OF MUSIC.

THE MUSICAL DIRECTOR. CONCERTS OF THE WEEK.

ORCHESTRAL NOTES AND NEWS.

DUDLEY BRIDGE'S ORCHESTRAL SCHOOL.

Mr. Dudley Bridge's Musical Salon and Orchestral School, at 24, Colville-square, Bayswater, for training instrumentalists for cinema and café engagements, although only started at the beginning of the present year, is already quite a flourishing institution, with the excellent average of about fifty pupils a month, while 90 per cent. of the pupils are now in good engagements.

MR. DUDLEY BRIDGE.

Mr. Dudley Bridge studied the pianoforte, theory and orchestration, under eminent professors. Classes are held morning and evening, and the greatest care is taken to see that every instrumentalist gets as much individual attention as possible. The violin pupils are under the tuition of Miss Helen Parker, herself the pupil of a leading violinist, who combines with her excellent tone and technique the art of imparting knowledge to others. All pianists are taught under the Tobias Matthay system of pianoforte playing, which is considered by far the finest system for producing the fullest tone from the instrument. All the Tavan and Alder's works are studied most carefully, as they form a considerable part of the works performed in cinemas.

The great feature of the school is the training of trios, quartettes, and small orchestras, and, when proficient, to introduce them to the school's agents, who are able to secure engagements for them.

Mr. Dudley Bridge says that he can strongly recommend "The Era" as being an excellent advertising medium, as at least 75 per cent. of his pupils have come to him through seeing his advertisement in that journal.

Mr. Dudley Bridge is shortly enlarging his school, and is combining a musical agency with it.

Musical Director Honoured.

After the fall of the curtain last Friday evening at the Ardwick Empire, Manchester, the orchestra, staff, and many friends assembled on the stage to demonstrate the appreciation and esteem in which Mr. Dick Hardwick, the musical director, is held. The manager, Mr. Albert C. Duncan, presided, and explained that the reason of the happy gathering was to celebrate the silver wedding of Mr. and Mrs. Hardwick. He referred to the many excellent qualities Mr. Hardwick possessed, not only as a conductor, but also as a composer, many star artists of to-day having achieved fame by his fertile pen. Mr. Duncan referred to the years Mr. Hardwick had been under the banner of Sir Oswald Stoll, not only at Ardwick but even before that popular hall was opened. This, he suggested, spoke volumes, for if Mr. Hardwick had not been happy and comfortable he would not have remained and—well, vice versa. He sincerely hoped that neither Mr. nor Mrs. Hardwick would have another silver wedding, but that the next similar pleasing event would be the golden one. Mr. Duncan then made the presentation, subscribed to by the management, orchestra, staff, artists and friends, and consisting of an exceedingly handsome solid silver table centre, which was artistically decorated with beautiful roses and carnations. A cheque for a very appreciable amount accompanied the silver present.

Mr. Hardwick, in replying on behalf of his wife and himself, feelingly expressed his thanks. He certainly knew several people, he said, but he never thought he had so many kind friends. His work was his hobby, and he hoped to be spared for many years to continue it. The health of the recipients was duly honoured.

DEATH OF A VETERAN COMPOSER.

News has been received of the death in Berlin, at the age of 82, of Dr. Max Bruch, the well-known composer, who for some time resided in England and conducted the performances of the Liverpool Philharmonic Society. His Violin Concerto in G minor, No. 1, has probably been played more often than any other work of the same description. Max Bruch was born at Cologne on Jan. 6, 1838, his father being in the Government service, while his mother was an accomplished singer. His earliest work was an operetta, entitled "Scherz, List und Rache," set to Goethe's words, which was performed in 1858 at Cologne.

His connection with England commenced in 1880, when he accepted the direction of the Liverpool Philharmonic Society, holding that appointment for three years. During the second year of his stay in this country he married the vocalist Emma Tuczek. From 1883 to 1890 Max Bruch took charge of the Orchesterverein at Breslau, and two years later he became director in the branch of composition at the Berlin Hochschule. From the University of Cambridge in 1893, and from Breslau in 1896, he received honorary degrees. Max Bruch's most successful work, "Odysseus," for soli, choir, and orchestra, has been performed twice in London by the Bach Choir, the composer conducting on one occasion, and it has often been given elsewhere.

TRINITY COLLEGE OF MUSIC.

LECTURE-RECITAL.

A lecture-recital under the title of "Old English Violin and Clavier Music," was given at the College, Mandeville-place, Manchester-square, on Wednesday afternoon last. Dr. C. W. Pearce was the lecturer, and musical illustrations were played by him on the organ and piano and Mr. L. Pecskai on the violin.

In the first part of the programme selections were given from the works of church composers—Henry Purcell, prelude in C minor and aria in G minor; William Boyce, gavotte in F major, and bourrée and minuetto in D minor and major; William Croft, sonata in G minor. In the second section the works selected were by secular composers—James Lates, sonata in G major, and John Collett, sonata in A major.

Dr. Pearce gave particulars of the career of the several composers. Purcell was, at the age of eighteen, appointed organist at Westminster Abbey, and six years later one of the organists of the Chapel Royal. William Boyce composed three big volumes of cathedral music, and was at one time organist of St. Peter's Church, which was not far distant from their present place of meeting. Later he became organist of the Chapel Royal. William Croft was the composer of a number of well-known chants and hymn tunes which were still heard all over the country. He was also the composer of the music to the Burial Service, and succeeded Dr. John Blow as organist at Westminster Abbey. In conclusion Dr. Pearce said that the music of which selections were being given was no doubt inspired by the national life as lived in the eighteenth century—that rustic life with its country dances, its morris and maypole dances, a period that we now recalled as the days of Merry England.

The illustrative selections on violin, organ and piano were admirably played by the lecturer and Mr. L. Pecskai, and were received with applause.

MUNICIPAL CONCERTS.

The municipal concerts scheme of the Battersea Town Council was successfully inaugurated at the Town Hall on Wednesday evening, when the first of a series of chamber-music concerts attracted a large audience. It is reported that a large number of people have taken tickets for the whole series. The programme consisted largely of string quartette works, with a few songs, of an artistic order, as relief from the instrumental music. The concert opened with Tchaikovsky's F major quartette (Op. 22), artistically played by the Grimson Quartette, and the programme also included Grieg's Unfinished quartette, and one by Haydn. Miss Dora Labbette gave with charming expression a group of old English songs, and some in French, by Fauré and Lalo.

CONCERT PARTIES AT WORK.

Zeniths

At Harry Leslie's Rusholme Pavilion, Manchester, this week, Messrs. Burney and Charles are presenting the popular combination, the Zeniths, including Ivy Popham, Maie Okell, Gladys Holiday, Reg. Wilson, Tom Keele, Victor Courtney, and Harry Rogers.

Mountebanks.

The Mountebanks, under the direction of Harry Ruming, are appearing at the Royal Pier Pavilion, Aberystwyth, during the week, and are providing an immense attraction for the record number of students in this University town.

The Cigarettes.

Mr. Ernest Crampton and his clever company are giving their "new brand" of entertainment this week in the Spa Opera House, Bridlington. Mr. Crampton's company consists of Misses Louise Macbean, Beatrice Edward, Irene Raie, and Jane Lestocq, Messrs. Martyn Herbert, Dennis Noble, and Leslie Holland.

The Wraggle-Taggles.

The Wraggle-Taggles, who were seen in town at the Rehearsal Theatre on Friday after a successful season at Southbourne, Bournemouth, are a concert party organisation run on distinctly novel lines. The idea of connecting the various numbers of a concert party entertainment by a slender thread of plot may not be entirely new, but never do we remember seeing an al fresco show in which the plot was so much in evidence as it was on Friday. The unnamed author of the "book" has, however, shown great ingenuity in the way he has welded the various numbers into his elaborate story of the two aristocrats who join a gipsy band. After various adventures, jealousies, and bickerings, this pigeon pair of blue-blooded ones return, not, of course, to their ancestral halls, but to a little home "made for two." It is, of course, essential in an entertainment of this character that the various artists should be able to act as well as sing, and, on the whole, the Wraggle-Taggles acquitted themselves honourably.

Miss Gladys Warrell and Mr. Harry Collenette, as the aristocratic lovers, sang and acted brightly, whilst Miss June Pearson also used a capital voice with complete success in a number of soubrette songs and duet. Mr. W. Gordon Wyld, an engaging light comedian, was responsible for several breezy songs, notably "The Vagabond"; but the honours of the evening were undoubtedly carried off by Miss Priscilla Stevens and Mr. Fred Westlake, the former being a chic and dainty little comedienne and dancer, and the latter a comedian with distinctly individual methods.

CONCERT ARTISTES' BENEVOLENT ASSOCIATION.

SEASON'S FIRST "AT HOME."

The winter season of the Association opened on Sunday evening, when the first "At Home," arranged by Mr. Sivori Levey, the hon. entertainment secretary, was given at St. George's Hall, Langham-place, with Mr. Nevill Maskelyne acting as chairman. Mr. Sydney Warwick and Mr. Charles Connell were the hon. entertainment managers, and Mr. Alfred Bishop was again the hon. stage manager.

The programme consisted of no fewer than thirty turns of a comprehensive kind, from a selection on the banjo to excerpts from opera. Amongst the contributors to the long programme who specially distinguished themselves was Miss Maude Davidson, an excellent soprano, who sang the "Jewel Song," from "Faust" with much charm of expression, and, recalled, she gave "Drink to Me Only With Thine Eyes" in equally satisfactory style. Another lady who met with a deservedly favourable reception was Miss Rose Smith-Rose, whose short recital, the well-known scene in Dickens's "Bleak House," between Lady Dedlock and Jo, the crossing-sweeper, was an admirable piece of work. Miss Nora Freeley gave evidence of ability and careful training as a violiniste by her rendering of "Proibita" (Saxaldon) and "Feu Follet" (Papini), accompanied on the pianoforte by Miss Nan Calnan. Wilfred Berkeley and Billie Dwyer, one as pianist and the other as vocalist, scored with their smartly rendered sketches and ditties, and were recalled. Mr. Frank Watts, baritone, sang the Prologue to "Pagliacci," and Mr. Louis Dare, tenor, the air from the same opera, "On With the Motley," each being received with applause. Miss Helena Goeschalk deserves a word of praise for her impressive recital of a dramatic selection from "The Melting Pot," by I. Zangwill. Mr. A. E. Nickolds won the compliment of an encore for his capital banjo-playing. Miss Peggy Rhodes sang Goring Thomas's "A Summer Night" with good effect, and Mr. Sid Herbert did well with a patter song, "Girls."

The programme also included: Robert Barry, baritone; Robert F. Haywood, tenor; Dorothy Southwell, mezzo-soprano; Jack Hamilton, entertainer, Florence Waghorn, contralto; Sydney Creasy, bass-baritone; Dorrie Dene, comedienne; Kitty Lackington, contralto; William Francis, bass-baritone; Ernest Elliott, baritone; Sydney Arnold, comedian; Winifred Lenah, mezzo-soprano; the Brompton Quartette, in part songs; Walter R. Lempriere, violinist; William Wills, tenor; Billy Beer, entertainer at the piano; Vera Trenhaile, mezzo-soprano; Edith Price, humorous vocalist; George Ellis entertainer; Ted Seymour, comedian. The accompanists were: Miss Elsie Waters, Miss Dora Nansen; Messrs. R. Teaking, Sydney Jerome, and A. W. Carter.

On Thursday, at the Opera House, Batley, the popular manager, Mr. Percy Leonard, after a brief introductory speech by the Musical director (Mr. A. E. Hirst), presented Mr. Fothergill, the cornetist, on behalf of the management, orchestra, and staff, with a case of cutlery, suitably inscribed, on the occasion of his marriage.

CONCERT PARTY NOTES.

A Model C.P. Association—A Late Al Fresco Show—Specialists in Song-Making.

What is the London and District Concert Party Association?

It is an association whose membership is confined to concert parties operating in and around London, and which has for its objects the general welfare of its supporters and the establishment of their interests on a business basis. Its aim and objects appear to us to be worthy of emulation even by the C.P.P.A.

In the first place to acquire membership a concert party has to prove itself capable of presenting an entertainment up to the standard set by the committee. Thus there is a sort of hall mark associated with membership, and managers requiring a concert company can usually rely upon one belonging to the L. and D. C. P. A.

The Association also requires that none of its members shall accept a fee less than that established by the committee. This rule naturally destroys that pernicious habit of undercutting hitherto so freely indulged in. These principles are without doubt excellent, and if properly adhered to, membership of the Association must enhance the value of the concert party.

The Association has only been in existence six months, but already it has some twenty concert parties enrolled. The chairman is Mr. Fred Wilton, of the Whimsicals, a company which he established in 1908, and the secretary is Mr. George Robinson, of the Humorettes. To both these gentlemen the utmost credit is due for bringing the Association into being as well as for the undoubted success it has achieved. On the membership roll are also to be found Mr. Courtney Martyn's Pips, Mr. Fredk. Turner's Astra Carltons, Messrs. Honeymoon and Taylor's Garnets, Mr. Gerald Godfrey's Checks, Mr. Fred Austin's Scarlet Cloaks, Mr. Caryll Douglas's Era Entertainers, Mr. Cecil Ward's Revelry, Mr. Herbert Vivian's Originals, Mr. Fred Raper's Apollos, Mr. Stanley Morgan's Melodies, Messrs. Sawer and Stanley's Sparklers, Mr. Conway Lesler's Comedies, Mr. Stanley Dutton's Northern Lights, Mr. Edward Nott's Zig Zags, Mr. Wilton Emery's Gay Folk, Mr. Horace Bryant's Merry Dominoes, Messrs. Townley and Egbert's Æoliana, Miss Hilda Gerald Poel's Four Blacks and a White, and Mr. Eric Clifford's Bohemians. The L. and D. C. P. A. claims that it represents the best of the London concert parties, and judging from the above list there would appear to be a strong foundation for this contention. There are many other benefits accruing to membership of this Association in addition to those already mentioned, and there can be no doubt that such an institution properly conducted must prove of the greatest utility to both members and local managers. We wish it the success which it so well deserves.

The Elites.

We scarcely think there are many al fresco entertainments now taking place, but we were present at one last week—the Coronation Gardens, Leyton. The weather which had previously been so fine for a week or so had broken up the very day of our visit, and to say the least of it, there was a decided feeling of dampness whilst sitting in the auditorium. Despite the atmospheric conditions, however, quite a fair audience was present, and the artists forming the Elites concert party, though obviously feeling chilly, put up an excellent show, and worked well to sustain their reputation as one of the best touring C.P.s of the 1920 season. The Elites are presented by Mr. P. M. Turner and Mr. Leslie Thorne. The former gentleman does not appear in the entertainment, but Mr. Thorne is in full evidence as the baritone. He has a charm and appearance which instinctively appeals to the audience. He made a marked impression with his songs "The Toreador's Song" and "Drake Goes West," which he rendered with great effect without any unnecessary straining. Miss Lillian Clark, the soprano, works hard throughout the entertainment, and is certainly a great asset. She sang "Stars the Night Adorning," and other songs with a grace and manner which left little to be desired. Miss Dollie Hook, the soubrette and dancer, is also a clever artist, and a big favourite. We liked her especially in "I'd rather Polka than Valse." For versatility it would be difficult to beat Mr. Alick C. Ball. He is a light comedian, a monologist and also a dancer, and shines in all three capacities. He gave an intelligent and forcible rendering of "The Dream of Eugene Aram," which quite brought down the house. We wonder if Mr. Ball ever heard the parody "The Dream of the Billious Beadle". Mr. Jack Barclay is a light baritone with a repertoire of many of the favourite ballads, and Mr. Chas. Lyndon is capital comedian and dancer who evoke laughter with the ease of shelling peas. Lastly, a strong word of praise must be accorded to Mr. Chas. Pearson, who not only proves himself an accompanist of the very highest order, but also renders pianoforte solos as only a skilled musician can do. The Elites have a strong repertoire of duets, trios, ensembles and burlesques, which are well produced and excellently presented. The company is well worth the consideration of managers during the winter season. We hear that they are already well booked ahead for next summer.

Specialists in Lyrics and Music.

Messrs. H. B. Headley and Ernest Melvin are the up-to-date specialists in the matter of writing lyrics and music. Smart words and catchy melodies emanate from their brains in a manner nothing short of astonishing, and many of the best songs of the year must be passed to their credit. In addition to writing lyrics and music for many of Mr. Harry Day's revues they were responsible for a great number of the successful items presented by the Scampis, Mr. Philip Ritte's, Mr. Fred Wildon's and other concert parties of 1920. Originality is the keystone of concert party success, and proprietors wishing for winners for next season would do well to consult Messrs. Headly and Melvin.

Transitions.

Those two clever artists, Miss Empsie Harlow, the comedienne-dancer, and Mr. Reg. Northall, the comedy entertainer, have temporarily seceded from the Maids and Middies. Miss Harlow has joined the Seven Immaculates, to which company she should prove a valuable addition, and Mr. Northall is now to be found with Mr. "Jimmy" Watson's Anglo-Indians. The transitional world is that of the C.P.

The Chicks.

There is a smart little concert party called the Chicks, whose operations are confined mostly to London and its environments. The show, which has been reproduced by Mr. Gerald Godfrey, the present proprietor of the company, is quite of the brightest description, and thoroughly appeals to a southern audience.

A VALSE SONG.

A song written all through, both verse, part and refrain, in valse measure, ought to be twice as certain of success as a song with a valse refrain only—and everybody knows there is no limit to the popularity of the latter class of ballad. This one, "I Have Said Good-bye in My Heart" (by John William Amey, and published by the Parker-Charles Music Publishing Co.) has a particularly haunting sort of melody, soft and sweet in its rise and fall. It is suitable for all voices.

OUR YOUNG MAN

Was Greeted on His Return

With the Sensational Successes—

SWANEE

VOCAL ONE-STEP.

DARDANELLA

FOX-TROT.

AS THE "RENOWN," WITH HIS ROYAL HIGHNESS THE PRINCE OF WALES ON BOARD, WAS BROUGHT UP ALONG THE SOUTH RAILWAY JETTY ON MONDAY, OCTOBER 11th, THE BAND OF THE KING'S ROYAL RIFLES GREETED HIM WITH "SWANEE," FOLLOWED UP WITH "DARDANELLA."

ARE YOU PLAYING THESE?

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For particulars of Membership write to JULIUS E. DAY, Hon. Sec., The Concert Artists' Benevolent Association, 9 and 10, Pancras Lane, London, E.C.4.

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MUSIC IN PARIS.

Vincent d'Indy's "La Légende de St. Christophe," was produced at the Opéra in June. Its revival last week was made an important occasion. Many of the fashionable world were present. There was a great show of enthusiasm at every opportunity—natural enough, seeing that the composer appeared as conductor; but it is difficult to believe that this so-called "sacred music-drama" will ever take hold of the public. Probably the management are of the same opinion; the mounting shows a certain regard for economy. Most of the original cast sang in last week's performance. M. Franz, that colossus among tenors, as well known at Covent Garden as he is here, was the Christophe; M. Huberty, the Relator; Mme. Germaine Lubin, the Queen of Pleasure.

MAURICE PIENA.

"Colombine Rêve," by that well-known and versatile composer, Francis Popy, is a charming violin solo, arranged for orchestra, very full in the orchestration, and suitable for a scene of strong love interest. "Aux Etoiles," by Henry Duparc, arranged by Chapelier, is a very dramatic number. It starts with a slow, soft movement, works up into a strong climax, then dies away again, and is adaptable to a scene at dawn where the first rays of the sun promise a bright day, dark clouds afterwards obscuring the sky. "Minyoneta," by de Severac, arranged by Chapelier, is a flowing number, very pretty and tender, and is arranged with the violin solo part written over the first violin part. This number is one of the most popular in Maurice Piéna's catalogue. "Sal'arella," by Maurice Pesse, arranged by Chapelier, is a quick, goey number, with an interesting piano part, very suitable for bright, lively scenes, where a quick overture is too heavy.

"Venise," by Popy, is a charming little number, typical of its title, with a sort of little gondarlied movement in the violins at the beginning and at the end, and a strong melody in the 'cellos in the middle. "Danses de Daria," by Georges Marty, arranged by Chapelier, is also a quick number, commencing allegretto, continuing piu'mosso, leading to allegro moderato, and afterwards returning to allegretto. "La Veillée," by L. Boellmann, is a flowing number, too well known to need further description. "Eolienne," by Levidis, is a dramatic number, and has a choral part, with words, but this can be played just as well without this addition. It is written in the style of a Grecian dance, but the whole character is distinctly dramatic.

CONCERT PARTIES TOURING.

Anglo-Indians.—Oct. 18, Pixmore H., Letchworth.
Aristocrats.—Oct. 18, Pav., South Shields; 25, Empire, Redcar.
Box o' Vestas.—Oct. 18, Arcadia, Colwyn Bay.
Brownies.—Oct 18, D.P., Eastbourne.
Cigarettes.—Oct. 18, O.H., Bridlington.
Elites.—Oct. 18, Pal., Dorking.
Frills and Flounces.—Oct. 25, Exchange, Spalding.
Gipsies.—Oct. 18, Pier Pav., Hastings; 25, Halton Camp, Bucks.
Ideals.—Oct. 18, Pavilion, Derby.
Jake-a-Loo.—Oct. 18 Cinema, Bowness-on-Windermere.
Pierrot, Pierrette, and Piano. — Oct. 18.
Rip-Raps. — Oct. 18, Drill Hall, Lyme Regis.
Rogues.—Oct. 18, Pav., Torquay; 25, Bodmin.
Romantics.—Oct. 18, King's Hall, Melton Mowbray.
Royal Vandevillians.—Oct. 18, Alexandra Hall, Dovercourt.
Summits.—Oct. 18, Pier, Penarth.
Superbs.—Oct. 18, Albert Hall, Stafford.
Variorum.—Oct. 18, Leamington.
Versatiles.—Oct. 18, Emp., Beverley; 25, Hippo., Driffield.
Wanglers.—Oct. 18, Rink Pav., Tonbridge.
Zeniths.—Oct. 18, Rusholme Pav., Manchester.

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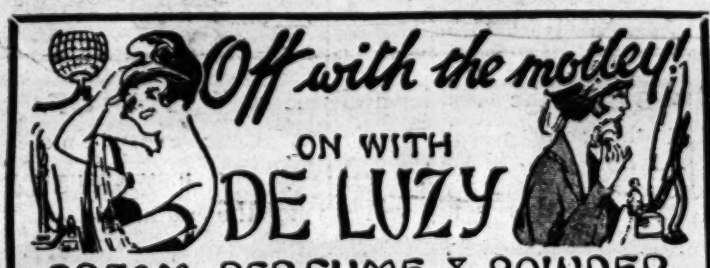
Happy Returns to—
Alice Lloyd—Wednesday, Oct. 20.
Dennis Neilson-Terry—Thursday, Oct. 21.
Ben Albert—Thursday, Oct. 21.
Cissie Loftus—Friday, Oct. 22.
Nora Kerin—Friday, Oct. 22.
Raymond Hitchcock—Friday, Oct. 22.
Sarah Bernhardt—Saturday, Oct. 23.
Eric Lewis—Saturday, Oct. 23.
Alfred Lester—Monday, Oct. 25.
H. B. Warner—Tuesday, Oct. 26.



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Johnson ..... Mr. George Shreeve
Hayes ..... Mr. E. T. Hayes
Richard Dunn ..... Mr. Ted Mooney
Walter ..... Mr. A. Wilson Wynne
Jane ..... Miss Monica Holmes
Mary Watts .. Miss Pauline Walker
Lena Fleming .. Miss Winnie Webster
Rhoda Linden .. Miss Violet Carlyle

Mr. B. Hill-Mitchelson, who is the author of many successful dramas, is to be heartily complimented on his latest play, "The Gentleman from Dartmoor," which is the first new production of his present successful season of thirty-two weeks which he is now fulfilling at Mr. Milton Bode's popular Leicester drama house.

The story opens in a lane outside the village of High Norton, where the Rev. Roger Deane, an ex-convict, is found bemoaning his fate in having nothing to eat. He is here joined by Dick Croft, who had been released from Dartmoor the previous day. Dick Croft espies a large mansion in the distance, and the ex-convicts, sworn pals, decide to get food there. The mansion is the residence of an heiress, Rhoda Linden. While they are in the room the Rev. Roger Deane sees a portrait of Jack Calvert on a table, which is the image of the ex-convict from Dartmoor. Deane at once accuses Dick of playing a trick upon him. Suddenly the lights go up, and the servants on seeing Dick, at once proclaim him as their master, who had been reported having been drowned, and after changing into more suitable attire they sit down to a well-laid table. Victor Leigh, a magistrate and a blackguard, who had previously seen the ex-convicts on the road, does not believe them to be the persons they represent themselves, and decides to get them into prison. Rhoda swears to the identity of Jack Calvert, and the couple fall in love. Later Victor Leigh calls in the aid of Johnson, a blustering London detective. He pays a visit to the mansion, and in order to get Dick's signature for comparison with that of Jack Calvert, asks him for a subscription to the police institute. Dick is about to sign his name when he is hit on the hand with a poker by Roger Deane in an attempt to kill a supposed mouse. Roger suspects why the detective wants Dick's signature, and uses this method of saving him. Leigh then introduces Lena Fleming into the household, but the Rev. Roger suspects her as being a spy. For safety the ex-convicts place their tickets-of-leave, as she thinks, in a safe. She gets the key, and throws out of the window to Leigh what she believes to be these documents. The Rev. Roger Deane does all he can to get Dick Croft to clear off, but the latter decides to fight to the bitter end. Lena Fleming is caught entering the safe by Rhoda, and is imprisoned. Victor tries to get her liberated, but all to no purpose. Cross-examined by the police inspector, Richard Dunn, the butler, says his master has a tattoo mark on his arm, which has been there ever since he was a boy. Victor demands that Dick should bare his arm, and the latter, who is aware that Jack Calvert had a tatoo mark, is prepared, and Leigh is again checkmated. Soon after Dick confesses to Rhoda that he is not Jack Calvert, but the ex-convict from Dartmoor. He begs forgiveness for his deception, and tells her he will leave. Rhoda, however, does all she can to screen him. In the last scene it is discovered by the servants that neither Dick nor Rhoda had been at the Hall the previous night, and it transpires that they have been away to get married. Finally, Roger Deane, who has donned his tramp's clothes again, by a subterfuge saves Dick from imprisonment, being himself arrested, and as he is being led away Dick and Rhoda tell him that when he is released he will find them at the prison gates to welcome him.

Miss Violet Carlyle, who wore some beautiful costumes, played the heiress, Rhoda Linden, admirably. Miss Pauline Walker created many hearty laughs as the servant, Mary Watts. Miss Winnie Webster, as Lena Fleming, the accomplice and spy of Victor Leigh, did clever work; and as the maid, Jane, Miss Monica Holmes was capital. The great popularity here of Mr Stanley W. Healey and Mr. E. Hill-Mitchelson was further enhanced by their finished and natural delineation of the parts of the two ex-convicts and pals, Dick Croft and the Rev. Roger Deane. Mr. Bertram Oates effectively portrayed Victor Leigh. Mr. Ted Mooney was very good as the butler, Dunn, and had some capital comedy scenes with Miss Pauline Walker Mr. E. T. Hayes, as the country police inspector; Mr. George Shreeve, as the detective, Johnson; and Mr. A. Wilson Wynne as the footman, all did well.

PLAYWRIGHT PARSON'S PLEA.

TO THE EDITOR OF "THE ERA."

Sir,—In addition to my normal lot in life as a parish priest, I produce shows! and on January 3, 1921, I am producing what I quite humbly suggest is the biggest juvenile show in the land (laughter) at the Tivoli Theatre, Hull, in aid of the Actors' Church Union Hostel for the children of touring professionals. I have unfortunately written the book of the panto, "Sinbad the Sailor," and we have a company of 80 children ranging from 5 years to 17—four sets, orchestra, and all the bag of tricks. Ivor Novello, Fraser Simpson, and Oscar Asche have kindly allowed me to use some of their music and Harry Slingsby has lent the "Tiv." Last Easter I ran a show in my own parish theatre (called "Babes in the Wood"), and we had to turn money away, so great being the success that I was asked to take the show to one of the theatres, but modestly forbade such a step.

Is it possible for me to appeal through your columns for some cast-off dresses and comedy props? And I want about 12 or 14 "brigandish" fit-ups for girls aged 16-17. Perhaps some large-hearted producer would lend me the togs. Also I need a get-up for a Pirate King.—Thanking you in anticipation, yours truly,

REGINALD T. NEWCOMBE.

'MILLICENT AND MR. SMITH.'

Comedy, in Four Acts, by Godwin Bulger, Produced at the Liverpool Playhouse, on Wednesday, Oct. 13.
Dennett ..... Mr. Glynne Williams
Cyril Smith ..... Mr. J. W. Austin
Horatio Comiah ..... Mr. Basil Bowen
Millicent Jerrold ..... Miss Susan Richmond
Mrs. Diana Maxse .. Miss Georgette Thierry
Bertha Maxse .... Miss Helen Russell
Ethelbert Smith..Mr. Frederick Francis
Cyril Marchdale .. Mr. James Harcourt
Marmaduke Lace ..Mr. Patrick Quill
Oliver Lace ..... Mr. Richard Bird
Lionel Harkin .. Mr. Bernard Benoliel
Waiter ..... Mr. Frederick Francis
Mr. Ebenezer Filby..Mr. Stuart Lomath
Rev. Paul Silliton ..... Mr. G. Malcolm Russell
Mrs. Vernon-Prelle..Miss Hilda Stewart
Mrs. Holmston..Miss Elspeth Dudgeon

The author of this comedy is a local gentleman, known in literary circles. The plot is ingeniously constructed, but strength might be added to it by compression into three acts. The first is marked by much conversation, and consequently hardly grips the audience, but immediately afterwards interest is aroused and maintained to the end. It certainly has much merit, while the writer displays considerable knowledge of stagecraft in keeping his hearers wondering how it will all end, although the pairing of the hero and heroine is obvious for some time. Altogether a pleasant story, neatly worked out.

Millicent Jerrold, intending to look after the household affairs of her half-brother Ethelbert Smith, enters the next door flat of Cyril Smith, during his absence, and makes herself at home. When the mistake is discovered, Cyril insists upon providing her with tea until the return of her brother. This little episode awakens friendship between Cyril and Millicent, but unfortunately her presence in the flat is discovered by Cyril's fiancée who, under the circumstances, throws him over.

Four years afterwards we find Cyril, having changed his name to Marchdale under a will which brings him wealth, fighting an election against Marmaduke Lace. The latter, having heard a whisper of a scandal in Cyril's past, beats him at the poll by disseminating the alleged story, in which he is aided by a rich and bountiful widow of the neighbourhood, named Mrs. Everidge who is none other than Millicent. She is induced to speak at Lace's meetings against Marchdale, without knowing who the latter is. When she learns the truth, that it was her innocent visit to the flat four years before upon which the slander was based, and that it was against her old friend Smith she had been preaching, her grief is deep and sincere. The promulgators of the lie are punished, and Millicent and Cyril again meet to become man and wife.

The repertory company did every justice to the play. Miss Richmond played Millicent in delightful and natural manner, for which she received due recognition. Mr. J. W. Austin was manly and effective as Cyril; and Mr. Richard Bird neatly handled the part of Oliver Lace, who, not liking "dirty play" on the part of his brother, the candidate, was the means of the truth coming out. Other well-drawn characters were submitted by Messrs. Jas. Harcourt (Cyril's rich uncle), Bernard Benoliel (a well-conceived figure of a "bounder"), Stuart Lomath (a boastful Labour leader), G. Malcolm Russell (a hypocritical parson), Miss Elspeth Dudgeon (very natural as the Bishop's wife, who unravels the mystery of the slander), and Miss Georgette Thierry (the pompous mother of the rejected fiancée).

The play was admirably staged and produced by Mr. Jackson Wilcox.

DRESSING AN ACT.

TO THE EDITOR OF "THE ERA."

Sir,—May I take the liberty of writing you just a few lines to offer our sincere thanks for the very complimentary remarks passed by "Extra Turn" on our act in to-day's "Era." To us, as a standard "last turn," it is most gratifying, not to say encouraging, to have our real efforts and ideals seen, felt, and remarked upon by a variety critic who is evidently free to act apart from the claims of the advertising manager, for although we are acquainted with the great value of the "Era" as an advertising medium, we are not regulars in the full sense.

It may interest you to know that it was as far back as 1887, when as a quartette of acrobats we discarded tights (the then acrobats' national costume) in favour of the kilt, and eight or ten years must have elapsed before tights and the evening-dress suit began to give way to something more novel in the way of act dressing. So far, so good, but, I think our main defence against piracy is the combination of piping, dancing, and acrobats. Have you ever tried to play a bagpipe after running up and down four flights of stairs for eight consecutive minutes? Try it! If you are over forty—we hope not—we will cut the number of stairs down by half.

Sincerely yours,
BERNARD L. SUTCLIFFE.
"He with the two sticks."
Euston Palace. Oct. 6, 1920.

AUTHORS OR MEDDLERS?

TO THE EDITOR OF "THE ERA."

Dear Sir,—When is an author not an author?—See Mr. Arthur Bourchier's article in "The Era" of 13th inst.

Pleasant if an author—note the term—must be coerced into permitting the mutilation of his work in order to hide the shortcomings of a bumptious and inefficient cast. Imagine a funny Hamlet—to suit a "tragedian" afflicted with a red nose; or a tragic Charley's Aunt—to fit a lamentably unfunny "comedian."

As to dragging in the coal strike, where is the analogy? Obviously original work and drudgery are as the Poles apart. Is the dreaming of poetry governed by the same natural laws as the dressing of tripe?

If the average actor-manager is creeping back to the slippery seat of the impresario with such treacherously autocratic designs, then the more slowly he creeps the better. Vive les Pinsbury Commercials!—Yours faithfully,

RICHARD HENRY LACE.
C/o The Actors' Association, London,
October 16, 1920.

SUNDERLAND REPERTORY ACHIEVEMENT.

A TWICE-NIGHTLY RECORD.

Three hundred consecutive weeks by any company in one theatre is something not often heard of in these days. This, however, is an accomplished fact on the part of Mr. Albert Sember and his repertoire company at the Royal, Sunderland, the oldest theatre in the town, and the only one in it at present entirely devoted to legitimate drama.

As there are two houses nightly, there have been well on to 4,000 performances, and only four plays have been staged more than once. Several new ones have been produced, including "Three Women and a Man," written for Mr. Sember by Miss Gladys Hastings Walton, which is at present touring the provinces, and has proved a pronounced success; "Seven Nights in London," and "The Girl in the Web."

It almost goes without saying that there have been many changes in the company from time to time during that period. Miss Effie Macintosh, comedienne, one of the original members, still figures in the bills, and Mr. L. Meadows and Mr. D. J. Douglas have long terms of service. Mr. Sember himself is seldom out of the cast. His only absence was during the war, when he served in the Royal Artillery in France and Italy.

Early in life Albert Sember worked in the shipbuilding industry in Glasgow and Port Glasgow. He had a practical experience of the heavy work, and then served in the drawing office. At the age of eighteen his father, who was a stevedore, was obliged for a time to give up on account of illness, and Albert took over his job for him. When father recovered sufficiently to be able to resume his occupation, he differed with his son, and this led to the young man—he was then nineteen—directing his attention to the stage. As a youth he spoke very broad Scotch, and being desirous of cultivating a somewhat more refined brogue, he put himself under the tuition of Mr. Thomas Harrison, a teacher of elocution. He made rapid progress, and his instructor found his pupil was possessed of more than ordinary ability as a reciter. His gift became known, and he became in great request at entertainments in and out of Glasgow.

When looking for something to do, he came across an advertisement in the "Glasgow Citizen" for amateur actors who were willing to go on tour. He made application. The person requiring the services of amateurs was Harry Talbot, a great Shakespearean actor in Scotland, long since gone to his long rest. Albert was engaged at 25s. a week, to play parts as cast for, and opened as Laertes in "Hamlet." After awhile he transferred his services to Howard and Wyndham, and later to Durward Lely and Wm. Morrison. He made a big hit as Dougal Crater in "Rob Roy," and his performance of that character was allowed by critics to be the best seen for many a year. He played as leading man in many dramas, and eventually decided to strike out on his own. He conceived the idea of playing a drama twice nightly, and secured the Park Palace, at Liverpool, and the Muncaster Theatre, Bootle, at which places he ran a stock company for five years. Then he gravitated Northwards, and for two years tenanted the Theatre Royal, North Shields. His next venture he remained in Tyneside, Gateshead, where turned his attention to the Grand Theatre, West Hartlepool, where he located himself for two years. From there he came to Sunderland, where, on Monday last, he entered on the seventh year of his tenancy of the Theatre Royal. He claims to be the only man in the profession who has run such a series of long-term repertoire companies, and all on the twice-nightly ticket.

STUDIO CLUB CABARET.

An outstanding feature of the Cabaret night, organised by Mr. Sydney Barnstead at the Studio Club on Thursday, was a delightful series of songs from the pen of that young and popular composer, Mr. Peter Upcher. In these Mr. Upcher was assisted by Miss Ethel Fenton, and a graceful and melodious duet, "Land of Mystery," received a particularly enthusiastic reception. Several other vocalists also created a very favourable impression, notably Miss Evelyn Sayer, who gave an excellent rendering of Ed. German's attractive little song, "Charming Chloe," and two very good contraltos, Mme. Mary Mundy and Miss Iris Powell. Interspersed amid the various vocal items were sundry little speciality turns, all of which were well up to the mark. Mention in this connection must be made of Mr. Jeffrey Powell, with several lifelike impersonations of our popular stars; Mr. Lind, who told a number of funny stories; and Miss Gladys Athouse, who, in common with a celebrated pictorial character, played the fiddle "like an angel."

SHAKESPEARE AND THE ACTOR.

H. A. SAINTSBURY AT OXFORD.

At the special invitation of the management of the New Theatre and of Mr. Cecil Barth, an audience listened with keen delight and interest to Mr. H. A. Saintsbury's clever and learned address on "Shakespeare and the Actor," on Tuesday afternoon, Oct. 12. Mr. Saintsbury, who was playing the leading rôle in "Ned Kean of Old Drury" during the week, was mainly concerned in defending his contention that Shakespeare wrote for the actor and not, as some critics averred, for the poetry alone. He illustrated his argument by enumerating many of the long speeches in several of Shakespeare's plays, which he contended were specially written for the actor's benefit, and were not at all essential to the elucidation of the plot. The lecturer gave an outline of the history of the actor's art, with special reference to Shakespeare and his many votaries and interpreters, comparing especially those famous in their generation, as Macklin, Quinn, Betterton, Kemble, Mrs. Siddons, Garrick, and Edmund Kean.

Self-exploitation, Mr. Saintsbury contended, was the tendency of the modern school of acting, such as the problem play had brought forth, and not characterisation, which was real acting. The artist, he said, must ever be his own severest critic. The hour of his crowning is that of his undoing. The wreath he mistakes for the laurel is in truth, the sombre asphodel. For there is no such thing as the successful artist.

Mr. W. J. Morris, M.A. (Recorder of the O.U.D.S.), was a most able, entertaining, and humorous chairman.

GREEK PLAYS AT OXFORD.

Special performances were given in the Town Hall, Oxford, on Monday, Tuesday, and Wednesday of last week of "Electra" and "The Trojan Women." Miss Penelope Wheeler attained great distinction in the leading rôles, and was ably supported by Mr. Grosvenor North, Miss Lester-Jones, Miss Olga Katzin, Miss Phyllis MacTavish, Mr. Hugh Miller, and Miss Carrie Keith as leader of the chorus. Professor Gilbert Murray's translations were used. Owing to many counter-attractions, the audiences were somewhat sparse, but nevertheless keenly interested and appreciative.

MAGICIANS' CLUB.

LADIES' NIGHT.

There was a galaxy of magical talent at the Magicians' Club, Ladies' Night, held under the general presidency of Mr. Arthur Prince, at Bennion's Hotel on Sunday. The magicians succeeded even in mystifying their professional brethren, and as for the lay members of the audience, they were positively bewildered. Each artist had his own particular line of trick and his own particular any, operandi, and there was little method, overlapping either of material or place, special Mr. Billy O'Connor, for instance, Edward Victor used in playing cards, Mr. Cecil Lyle went very strong on cigars, Mr. Leslie Grossmith was evidently a connoisseur of millinery, was evidently a connoisseur of millinery, Mr. Harold Camden did extraordinary things with handkerchiefs, while Mr. Fred [illegible] with [illegible] and so on. All these tricks were performed on the simplest of stages, with little or no accessories, and in the full glare of the light. It was a night for the confusion of the sceptics. Moreover, everything went off with the greatest of bonhomie, and there were little subtle personal references and gentle "leg-pulls" which the audience appreciated vastly. It was altogether a delightfully clever and informal entertainment, such as we are accustomed to receive at the hands of Mr. Will Goldston and his merry men.

Let us hasten to pay tribute also to the various artists who lent variety by doing mundane things like singing, ventriloquising, dancing, and such like. Mention in this connection must be made specially of Mr. John Hardacre, a sweet-voiced tenor; Miss Amy Reid, who gave a delightful rendering of that popular ballad, "If All My Ships"; and Mr. Charles Stanley; and Miss Florence Wagborn, who presented a novel vocal and ventriloquial act. Nor must we forget the Hawaiian Trio, who succeeded in imparting an exotic atmosphere, under the most difficult of conditions, and were deservedly and lavishly applauded.

ANSWERS TO CORRESPONDENTS

H. S. (Canada).—*We have never heard of Leslie Grossmith. If you mean Laurence Grossmith, a letter addressed c/o Grossmith and Laurillard, Grafton House, Golden-square, London, W., would doubtless reach him.*

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THE ERA

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WEDNESDAY, OCTOBER 20, 1920.

THE COAL CALAMITY.

THE greatest disaster that has befallen the nation since the war has been precipitated by the strike which came with the week-end. The railway strike last year, although giving more outward evidence of hardship to the community in the shape of business people tramping to town and travellers held up in every part of the country, did not inflict upon the people the misery and suffering which the present disturbance is likely to cause. A greater calamity than the war it is impossible to imagine, but the present industrial upheaval may well be the cause of a struggle equally injurious in its effects.

Effect on Entertainments.

With the merits of the dispute it is not competent here to deal. We can only marvel that for the want of an undertaking to do a fair day's work it should be necessary to deal a deadly blow at the constitution of the country and inflict irreparable losses on the nation. The situation, however, has to be faced, and measures taken to weather the storm with the best grace possible.

The theatres, of course, are bound to be hard hit. Not so much in London, perhaps, as in the provinces. During the war money was plentiful and attendances at theatres and music halls were on a liberal scale. Lately, however, they have fallen in an appreciable degree, and it is possible that in face of the present position the increased patronage that comes with the autumn will not materialise. Happily the danger of the railway service being stopped is remote, so that touring companies will be able to make their journeys to their various engagements.

The Indispensable Playhouse.

Regulations with regard to restricted use of fuel and illuminant are, of course, being made, but at present, except for the abolition of outdoor illumination, leave the theatre untouched. It is no doubt borne in mind by the authorities that the theatre and music hall, and the cinema to an even larger extent, help materially to economise light and fuel. As we have before emphasised in these columns, a lighted theatre accommodates, at comparatively small cost, many hundreds who would otherwise be burning coal and light in their own homes. A tremendous saving in those commodities is therefore effected by allowing houses of entertainment to remain open, and we hope every facility will be given for keeping them going. They are needed to steady the nerves of the people in trying times, and recognition of this fact was repeatedly given by members of the Government during the war, when the theatre took on a new responsibility with which it had not before been even remotely credited.

A timely word of advice is given by MR. ALBERT VOYCE, the alert chairman of the Variety Artists' Federation, who urges the necessity of managers and artists doing their utmost to "keep the show going." He refers appreciatively to the consideration shown by managers for the artists at the time of the railway strike, and hopes that their example may be generally followed should occasion arise. It is, MR. VOYCE says, a time when representatives of the entertainment industry should not be set against one another, but *with* one another, and against the threatened danger only. This is a sentiment which we heartily endorse.

THE PLAY IN PARIS.

Domestic Diary Dramatised—Gemier as a Crook—Good Plot for Weak Comedy—A Deauville Scandal.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—Sacha Guitry introduced on Tuesday, at the Theatre Edouard VII., his new sparkling comedy, "Je t'aime," in five acts, and again reaped a big success in spite of the lack of any pretence of a plot. His latest creation, which merely traces the domestic diary of a young architect, who loved at first sight a pretty harpist. He invites her to dinner with friends, but cynically omits to advise the chaperona, so that they are alone, as he intended, which gives him occasion to chat pleasantly with Denise and propose. Jacques and Denise marry, and are out dining at friends', bored to death by the triviality of society, anxious to be home. They take French leave, and after they depart the other guests freely backbite them.

In the third act the young couple are found in bed eating bread and cheese while they revise their visiting list. They decide to shun society, to live almost alone in future, and leave next day for a motor-car trip. In the fourth act they have returned, having discovered the solitary, beautiful spot where they will build their home. This act is monopolised by a sponger who instals himself in their midst. In order to be able to turn him out the architect engages him as his private secretary. In the last act the young couple are in the home of their desire—a new house where no other human being has been born, died, suffered or loved. The play is but a series of delightful scenes, abundantly supplied with amusing dialogue and smart repartee. Sacha Guitry and Yvonne Printemps, who play the charming couple in this fantasy, do not act—they live their parts. This constitutes the real success, although "Je t'aime" will make diverting reading when published in book form.

"La Branche Morte."

Firmin Gemier presented at the Theatre Antoine on Monday a new three-act comedy by the actor Arquilliere. It is the story of two brothers, reared in the same atmosphere, one succeeding as a banker, the other becoming a failure in life, vegetating in low haunts, and earning his living by any doubtful expediency. As a matter of fact the two men are alike, for the banker, to make money, is ready for any shady operation. The human wreck, known to his companions as Rigole (a joker), continually calls on his prosperous brother for assistance. The banker puts him off with a little money, but that is not what the miserable man needs. He wants to be put in the straight path, given a proper start, and restored to the family. But he has promised so often to turn over a new leaf that the banker no longer believes him. He is the broken branch. On this last occasion the wealthy broker refuses further aid. The other threatens to spoil the banquet to be given to celebrate the wedding of the banker's daughter. Indeed, on that day it is learned a robbery has been committed in a neighbouring mansion, and one of the burglars is hidden [illegible] Rigole is [illegible] raised. To avoid a scandal the banker's friends offer to help him in escaping, but Rigole refuses. Even his old father pleads in vain. Yet there is one person he loves—his niece, the girl to be married. She likewise pleads. And the miserable man's heart is softened. He will give himself up to the police, under an assumed name, and never reveal his identity. The play is not well constructed, but is admirably acted, Gemier tracing with art the character of the human wreck.

"Le Pan de Quatre."

The new three-act comedy, by Maurice Saulie and Rene6 Peter, produced at the Theatre Michel on Wednesday, is not destined for a long run. As a comedy the characters are not sufficiently well drawn; as a farce it is not funny. The idea of the plot is amusing. A former professional beauty has gone into business as a dealer in antique furniture. It is a cloak for a matrimonial agency, or to undertake any sort of private detective work, or speculate for others on the Stock Exchange. When a prodigal son is ruining himself with an actress the agency is commissioned by the rich family to break off the liaison. When presumptive heirs fear a wealthy merchant is to marry the widow of an English lord, the firm is charged to prevent the union. The ex-beauty sends her partner (an aristocratic old scamp) to the actress, and an impecunious young nobleman, to the lady. The latter couple recognise one another as childhood companions, he confesses the dirty work he is expected to do, and they fall in love. The agency thus succeeds in this instance and is well paid. The prodigal son, however, is not so easily dismissed, and the actress ultimately declines to be led astray. The agency fails in this mission, but the ex-beauty and her partner decide to make a life job of it by marrying.

"Les Ailes Brisée."

This three-act piece, by Pierre Wolff, at the Vaudeville, is of the class that can secure a run. It is told by an author of talent. The theme of the play is the struggle between a father and son who desire the same divorced woman. The son is young and handsome, and wins the lady.

"Le Scandale de Deauville."

Rip and Gignoux, the revue authors, have written in this three-act comedy, produced at the Capucines on Friday, a study of the demimondaine world, with which they are evidently well acquainted. They explain the danger for a woman of this class to become sincerely attached to a lover. Such a thing is unheard-of, a dishonour to the profession. Gisele realises the gravity of her fault before it is too late, and is constrained to resume her normal existence with the old protector she abandoned to follow the man she loved. As the latter in the meanwhile becomes rich the conversion of Gisele has its reward.

"TEAM" WORK IN DRAMATIC ART.

GLORIFICATION OF THE ACTOR.

By GODFREY TEARLE.
(In an Interview.)

Team work on the stage is absolutely essential to theatrical art.

It is a common practice nowadays for people to glorify an actor and an actress because of their personality rather than the parts they play on the stage. The fault lies greatly with the actors and actresses themselves. There is too much thinking of the individual than of the play; it is, unfortunately, not generally recognised that the individual is merely a unit in the play.

I would much prefer people to see, say, "Othello," and go home with the knowledge that they had enjoyed the play, or the performance of Iago, or of the other characters, rather than they should say they had enjoyed the acting of Tom Jones or Bill Smith. It is an old-fashioned theatrical idea that the central character should occupy the most prominent position on the stage. When my father played Othello, a large portion of his speech to the Senate was delivered with the Duke of Venice up-stage, and Othello down-stage—that is, with his back to the audience. And no effect was lost, because my father was, I consider, a very good actor.

[Photo, Claude Harris.
MR. GODFREY TEARLE.

The Proper Way of Acting.

But this, the proper way of acting, will never come into vogue until every artist feels that he is bound to be ineffective without the collaboration of the author and the other artists; until he realises that it is only by working together they can make a very fine effect, he will never attain the ideal of dramatic art.

The "starring" system is the curse of dramatic art. It cannot truthfully be said this because I give vent to my views in this manner I am jealous, for I happen to be given good parts to play. When in management in America, I did not star myself, and I never should star myself for that matter in this country. I would not like people to come especially to the theatre to see Godfrey Tearle; I would much prefer they came to see "The Garden of Allah," or whatever the play might be. The pushing forward of personality makes for incompetence to a great extent. You sometimes find people with a nice personality, but with no experience to play leads. This ought not to be the case; it is wrong, and entirely foreign to dramatic art. I would like to see a switch round occasionally—an artist one night to play the villain, the next night the juvenile lead—but great discrimination would necessarily have to be exercised.

An actor-manager should not choose a play because in it there is a good part for himself. If he takes a keen interest in his work he will select a play whether or not there is a good part in it for himself. It is far greater work for an actor to produce a play than it is to act the leading part. It requires a wider knowledge, and is more difficult to accomplish.

There are a great number of clever actresses who are not beautiful, but are undoubtedly better leading ladies than some of the beautiful ones, who may only have been given their parts because they are beautiful.

Commercialism in Art.

One of the great drawbacks in the theatrical world is the element of commercialism which governs the stage, and this is wholly responsible for the condition of affairs to which I have referred. It is responsible also for the production of plays not because they are good, but simply because the management finds they will make money out of them. They are not prepared to sacrifice a little money for the good of the show. It can be proved that artistic work can pay just as well as inartistic work. Commercial managements may know when a play is successful, but they cannot tell when one is artistic.

The Importance of Acting.

The finest dramatist we have ever had is Shakespeare. His plays are generally successful; they only fail when the actors are not up to the level of the authorship. Indeed, a good play adequately acted will always succeed. The artists need not be "stars." For instance, I played at His Majesty's in "The School for Scandal." In the cast were also Herbert Tree, Henry Neville, Edward Terry, Lionel Brough, Robert Loraine, Basil Gill, H. V. Esmond, Marie Löhr, Suzanne Sheldon, Ellis Jeffreys, and others, and even with so good a cast I believe the production was not an outstanding success. I appeared with Sir George Alexander in the height of his fame, and the play ran exactly two weeks, and if Sir George—and let me say how thankful I was to him for all he had done for me—could not command a second night's audience, for the theatre was practically empty, how can it be said a "star" can draw if the people do not like the production!

The Architect of the Play.

The author always comes first. He is the creator. Builders cannot erect a house without the architect, and you do not praise the bricklayers for your beautiful house—you praise the architect. It is the same with the theatre, the author is the architect, and not the "star." There is far too much glorification of the actor. Does the author append his autograph to picture postcards of himself? No, it is the artist who does that. This is perhaps the fault of the public. They come and see a play they like, and ask for souvenirs of an artist, not of the author, so that a great deal of the glorification of the actor is due to the public, and the managers play up to it.

THE DRAMA IN AMERICA.

"The Tavern"—A Matrimonial Satire—Opening of New Playhouse.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Oct. 6.—Cora Dick Gantt is named as the author of "The Tavern," the two-act play produced recently at the George M. Cohan Theatre, but the critics give Mr. Cohan, the producer, most of the credit for it. It reminds one of his "Seven Keys to Baldpate," and is, in effect, a derisive burlesque of the melodramatic mystery plays that have been so plentiful of late. All the familiar characters of melo-drama are included in the play, and all the well-known scenes and tricks. Instead of names, the occupations of the various characters are given, or their relationship to one another. Thus we have the tavern-keeper and his son, the hired girl, the hired man, the Sheriff and his men, and the vagabond hero, besides half a dozen others. The vagabond is played by Arnold Daly, who received a warm welcome on his return to the New York stage, and in a picturesque rôle made a decided hit.

"Merchants of Venus."

Alan Brooks, well known to the devotees of vaudeville as an author of popular sketches and a player therein, has expanded a sketch called "Dollars and Sense" into a three-act comedy under the above title, and produced it at the Punch and Judy Theatre. It is a curious blend of satire, comedy and serious purpose, the satire being directed at those who marry for money. It tells the story of a young woman who marries the wealthier of two suitors, and is ready to desert her husband for the other man when she believes that the former has lost his fortune. The husband's financial collapse is brought about by the rejected one, not for revenge, however, but in order that his estimate of her character may be proved correct. He wants to cure himself of his infatuation for her. Having done this, he covers the husband's loss with his own money, and requites the affection of a young woman who is more worthy.

"The Mirage."

The Times Square Theatre, a new playhouse in Forty-second-street, was opened by the Messrs. Selwyn on the 30th ult., with Florence Reed in Edgar Selwyn's three-act drama, "The Mirage," as the initial attraction. The new theatre is handsome and commodious and won more admiration than the play, which proved rather hackneyed and reminiscent of other plays. The heroine calls herself "Mrs." Moreland, and lives in luxurious style, but the usual signs of matrimony are absent. Her younger brother is suspicious, but this is attributed to his lack of manners. Her former sweetheart turns up, and being anxious to reform she agrees to marry him, hoping he will never learn the truth. He discovers her "past," however, and though he is willing to forgive her, she realises the hopelessness of the situation, and sends him home to wait until she is worthy of him.

AS YOU LIKE IT.

"Mary Rose"—and now the miners are rising, too.

* * *

"The Unknown"—how the strike will end.

* * *

Leon M. Lion has denied that the Garrick play is a piece of propaganda. That would be distinctly impropaganda.

* * *

It is further pointed out that the issue is indefinite. Judging by the sneezing I heard the other night, the itch also seemed quite definite.

* * *

Query: Where do pierrots go in the winter-time?

* * *

A critic asks Ernie Mayne to "put more ginger in it." Evidently he requires both might and Mayne.

* * *

If Cochran and De Courville collaborate, will it interfere with the freedom of the CC?

* * *

(Forgive me for that joke, but a jester must CC every chance he CC.)

* * *

So the Court Theatre has been painted "an attractive brown." Object, to catch gold.

* * *

"King John was simply splendid!" declared a critic a day or two ago. How these critics turn history topsy-turvy!

* * *

Judges boast of their ignorance. I hear one asked last week, "What's Chu Chin Chow?"

* * *

Talking of which, Morris Gest tells us that "Mecca" will beat "Chu Chin Chow." Has Morris guessed right?

TOUCHSTONE.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.). — "The Naughty Princess." 8. Wed., Sat., 2. Gerr. 2645.

ALDWYCH (Strand, W.C. 2). — "La Tosca," 8.15. Sat., 2.30. Central 7170, Gerr. 2315.

ALHAMBRA (Leicester-square). — "Johnny Jones," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 5064-5. Reg. 2522.

AMBASSADORS (Cambridge Circus, W.C.).—"The Whiteheaded Boy," 8. Sat., 2.30. Gerr. 4360.

APOLLO (Shaftesbury-avenue). — "French Leave," 8.30. Wed., Sat., 2.30. Gerr. 3943.

COMEDY (Panton-street, W.). — "The Romantic Age," 8. Wed., Sat., 2.30. Gerr. 3724.

CRITERION (Coventry-st.). — "Lord Richard in the Pantry," 8.30 Tues., Sat., 2.30. Gerr. 3844.

DALY'S (Cranbourn-street, W.C.).—"A Southern Maid," 8. Tues., Sat., 2. Gerr. 202.

DRURY LANE (Drury-lane, W.C.).—"Garden of Allah," 8. Wed., Thurs., Sat., 2.15. Gerr. 2588.

DUKE OF YORK'S (St. Martin's-lane, W.C.).—"Priscilla and the Profligate," 8. Tues., 2.30. Gerr. 314.

EMPIRE (Leicester-square).—"Irene," 8.15. Mon., Wed., Sat., 2.30. Gerr. 3527.

GAIETY (Strand, W.C.).—"The Shop Girl," 8. Wed., Sat., 2.15. Gerr. 2780.

GARRICK (Charing Cross-road, W.C.)—"Brown Sugar," 8.30. Tues., Thurs., Sat., 2.30. Gerr. 9513.

GLOBE (Shaftesbury-avenue). — "Every Woman's Privilege," 8.15. Wed., Sat., 2.15. Gerr. 5722.

HAYMARKET (Haymarket, S.W.).—"Mary Rose," 8.30. Wed., Thurs., Sat., 2.30. Reg. 6030.

HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow," 8. Wed., Sat., 2.15. Gerr. 1777.

KINGSWAY (Gt. Queen-st., W.C.).—"The Grain of Mustard Seed," 8.45. Thurs., Sat., 2.45. Gerr. 4032.

LITTLE (John-street, Adelphi).—Grand Guignol, a. Thurs. 2.30. Reg. 2401.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 2. Tues., Sat., 2.30.

LYCEUM (Wellington-street, Strand).—"My Old Dutch," 7.45. Wed., Thurs., Sat., 2.30. Gerr. 7617.

LYRIC (Shaftesbury-avenue, W.).—"The Right to Strike," 8.40. Wed., Fri., Sat., 2.45. Gerr. 3687.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., 2.30. Reg. 4466.

PALACE (Shaftesbury-avenue). — "The Whirligig," 8.15. Wed., Thurs., Sat., 2.15. Gerr. 6834.

PLAYHOUSE (Charing Cross-road, W.C.).—"Wedding Bells," 8.30. Thurs. Sat., 2.30. Gerr. 3970.

PRINCE'S (Shaftesbury-avenue).—"Oh! Julie," 8.15. Thurs., Sat., 2.30. Gerr. 3400-1.

PRINCE OF WALES (Coventry-street, W.).—"The Blue Lagoon," 8.15. Thurs., Sat., 2.30. Gerr. 7482.

QUEEN'S (Shaftesbury-avenue). — "Pair of Sixes," 8.30. Thurs., Sat., 2.30. Gerr. 9437.

ROYALTY (Dean-st., W.).—"The Romantic Young Lady," 8.30. Wed., Thurs., Sat., 2.30. Gerr. 3855.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Sat., 2.15. Gerr. XXXX.

SHAFTESBURY (Shaftesbury-avenue).—"The Great Lover," 8.30. Wed., Sat., 2.15. Gerr. 6666.

ST. JAMES (King-st., S.W.). — "His Lady Friends," 8.30. Wed., Sat., 2.30. Gerr. 3903.

ST MARTIN'S (West-street, W.C. 2).—"The Skin Game," 8.30. Tues., Fri., Sat., 2.30. Gerr. 1343.

STRAND (Strand, W.C.).—"At the Villa Rose," 8. Sat., 2.30. Gerr. 3830.

STRAND (Strand, W.C.).—"King Henry the Fifth." Mon., Tues., Wed., Thurs., 2.30. Gerr. 3830.

VAUDEVILLE (Strand, W.C.). — "Just Fancy," 8.30. Tues., Thurs., Sat., 2.30. Gerr. 3815.

WINTER GARDEN (Drury-lane).—"A Night Out," 8. Thurs., Sat., 2.15.

WYNDHAM'S (Charing Cross-road, W.C.).—"The Prude's Fall, 8.15. Wed., Sat., 2.30. Gerr. 3028.

VARIETY THEATRES.

COLISEUM (Charing Cross).—Huntley Wright, Marie Ambrose and the Great Organ, Muriel George and Ernest Butcher, Margaret Cooper, Clarice Mayne, 2.30 and 7.45. Gerr. 7540.

HIPPODROME (Cranbourn-street). — "Jig-Saw," 2.30 and 8.30. Gerr. 660.

THEY SAY—

That a love ballad with a lilting melody is going to be the hit of the pantomime season.

* * *

That the Lord Chief Justice greatly enjoyed himself at "The Naughty Princess" the other night.

* * *

That Mrs. Patrick Campbell is having a happy time in Cologne.

* * *

That Ethel Irving has received many letters from gymnasts since her accident telling her how to fall.

* * *

That Henry Arthur Jones thinks one "Silver King" quite enough for a lifetime.

* * *

That Yvette Guilbert is going to bring her pupils to this country next summer.

* * *

That G. P. Huntley has just been photographed with Jack Dempsey.

* * *

That Gabrielle Ray is teaching her little assistants to speak French.

* * *

That Eva Moore has selected some particularly charming dresses for Canada.

* * *

That Somerset Maugham is receiving letters every day asking for spiritual advice.

* * *

That it has always been Sir Harry Lauder's aim to make his home his castle.

* * *

That the Arabs at Drury Lane have formed themselves into a trade union.

THE VARIETY WORLD.

Variety and the Industrial Crisis—French Federation's Embargo—Will Evans' New Sketch.

Keep the Show Going.

Mr. Albert Voyce, chairman of the V.A.F., asks us to state that should the present trouble spread to the railway service, and the welfare of variety be thereby threatened, both managers and artists should do their utmost to "keep the show going." Certain theatrical managers have already declared their intention to meet the companies they have booked in the matter of extra costs incurred through a stoppage of trains. If variety managers can be persuaded to issue a similar declaration the artists will do all that is humanly possible to reach their engagements.

The consideration shown by various managers for their artists in regard to the extra trouble and expense to which they were put during the last railway strike, and the satisfactory results which followed, prompts Mr. Voyce to hope that the exemplary conduct of these managers will be repeated by all should occasion arise.

Mr. Voyce also trusts that neither managers nor artists will hesitate to make the fullest use of his organisation during the present industrial crisis, and respectfully suggests that this is a time when the people of variety should not be set against one another, but with one another, and against the threatened danger only.

French Federation's Embargo.

The Federation du Spectacle of Paris has declared that neither artists, musicians, nor stage hands must play at the local Opera House, because the famous Belgian Pas-de-Loupe Orchestra has been engaged to appear there. It is evident that this French Federation desires to introduce Soviet methods into the entertainment industry. As there were portents of the trouble spreading to the music halls of Paris, and as many V.A.F. members are working at the Palace and Olympia under British Award Contracts, the V.A.F. Committee instructed Mr. Monte Bayly to proceed to Paris on Saturday last in the hope that he will be able to protect the said members' interests, and succeed in persuading the Syndicat des Artistes to discountenance the Federation du Spectacle's embargo on British and Belgian artists.

"Plain Mrs. Dripping."

Will Evans, who has been receiving the heartiest of welcomes in Belfast and Dublin, playing to packed audiences, will be at the Coliseum next week, presenting a new sketch, entitled, "Plain Mrs. Dripping," by that prolific comedy writer, Norman Lee. Will tells us that as "Plain Mrs. Dripping" he goes one better than the Baroness in "Cinderella" at the Lane, as far as make-up as a lady is concerned. Miss Nora Emerald will play Mrs. Sympkins Dripping.

M.H.A.R.A.

Members of the Music Hall Artists' Railway Association are requested to note that the agency in Birmingham has been transferred to the Market Hotel, to which address Mr. A. S. Purcell, the agent, has removed, and that they must write or call there re obtaining the reduced fare.

Bon Voyage.

Albert Le Fre, popular alike as Merryman and Mason, sailed last Saturday for Australia to play lead in pantomime for about a year with J. C. Williamson, Ltd. Albert the Agile expects to be back in time for the English panto season of 1921-2.

Harry Tate's New Sketch.

Harry Tate, whose sketch "Selling a Car" is one of the funniest this popular comedian has ever given us, contemplates producing in the near future a new playlet entitled "Running a Charabanc," a subject which should have great possibilities for fun in the hands of the clever comedian. Another new sketch for presentation later is "Bowling." In this the denouement of the prize-giving ceremony is, we hear, the last word in humorous satire, and kept the privileged few present at a recent private audition convulsed with laughter.

A Welcome Return.

After three months' absence from the halls owing to indisposition, the famous light comedian, Whit Cunliffe, will resume his engagements in town next week at Shepherd's Bush.

Charles Coborn's Indisposition.

Many friends will be pleased to hear that Charles Coborn has recovered from his illness sufficiently to be removed from the nursing home at Cheltenham to one at 196, Clapham-road, Stockwell. The popular comedian has had a severe attack of bronchitis, and it was feared that pneumonia might supervene, but he is now progressing favourably, if slowly.

Another Cheery Charles.

We have likewise received tidings (as we are going to press) that Charles Baldwin—the clever and comical sketchwright, has just been removed from Guy's Hospital (where he underwent a drastic operation) to his new residence, 24, Lambert-road, Brixton Hill. C. B. seems in the cheeriest of spirits.

Palace Theatre Profits.

The twenty-seventh ordinary general meeting of the Palace Theatre, Ltd., will be held at the Palace, Shaftesbury-avenue, on Thursday, at 12 o'clock noon. The directors' report for the year ended July 26 last shows a net profit of £22,506, which with balance from last account (after deducting deferred additional cost of new electrical installation and additional remuneration to directors), £16,355, gives an available balance of £38,860. The directors propose to pay a dividend of 15 per cent. for the year, less tax, carrying forward £26,360.

A Holiday in Algeria.

Mr. Frank Allen, who after 35 years' association with Moss' Empires, Ltd., recently retired from the position of managing director, proposes taking a long holiday in Algeria, and is sailing from Liverpool on Thursday, by the s.s. Leicestershire. On Tuesday, the 12th, he gave an "Au revoir" dinner at the Cavour Restaurant, the convivial gathering being attended by some of his co-directors, heads of departments, and friends. Among those present were Mr. John Wishart, Col. J. J. Gillespie, Mr. Charles Fountain, Mr. Ernest Lopard, Mr. G. Rhodes Parry, Mr. Clifford Day, Mr. Thomas Osborne, Mr. Horde, Mr. Fred Trussell, Mr. Frank Boor, Mr. Hawkins, Mr. Tetlow, Mr. William Armstrong, and Mr. Alfred T. Davies.

Ernie Lotinga's New Address.

Ernie Lotinga tells us that he is changing his address, and that his new residence will be "Beaconsfield," 36, Cambridge-park, Twickenham. Friday will be moving day. The popular impersonator of Jimmy Josser, it will be recalled, regards Friday as his lucky day. It was on a Friday he became engaged to his leading lady, Miss Kathleen Barbor; the happy couple were married on a Friday; and their little son, Paul, was born on a Friday.

Artists on L.T.V. Circuit, Note.

Mr. Charles Gulliver requests artists to note that the time for the Monday band rehearsals, as and from Oct. 25, will be 12 o'clock noon instead of 4 p.m. as heretofore, at all the London heatres of Varieties, Ltd., halls, excepting the Palladium, which time will be 11 o'clock, as usual. The Bedford, Camden Town, is included in this scheme.

The Late Jack Butt.

The funeral of the late Jack Butt, of Jack and Lillie Butt, took place on Friday, the cortège leaving Mr. Dunkley's establishment in the Westminster Bridge-road at 1.30 p.m., for Streatham Park Cemetary, where the deceased was interred in a private grave. Mrs. Butt and many relatives were among the mourners, and Terriers present included Howard Ward, Wilkie Warren, Charles Clarke, Wal Worth, George Wisdom, Walter Norman, Thomas Ford, Fred Hughes, and Arthur Were. Mr. C. Douglas Stuart represented the Proscenium Masonic Lodge. A number of beautiful wreaths included one from the Beneficent Order of Terriers and one from the Proscenium Lodge.

A Delightful Act.

Those artistic and popular entertainers, Muriel George and Ernest Butcher, are making a very welcome return visit to the London Coliseum, and meeting with the heartiest of receptions. Making their début in variety just over a year ago, it is evident these artists have made a close study of the requirements of audiences, and their entertainment of old folk-songs and comedy-duets, delightfully rendered, is always keenly enjoyed.

Quite English, You Know.

Will Van Allen, the inimitable musical tramp, who is meeting with hearty receptions at the Holborn this week, tells us that he was amused—and really ought to be annoyed—by letters he has received from a few needlessly suspicious members of his audiences, who have blandly asked him if he is related to the Hun. As a matter of fact, Will is not even a Dutchman. He was born in Birmingham, of English parents and with a very English name. Van Allen is merely his "nom de saxaphone"—chosen at the beginning of his career, over twenty years ago.

Wilkie Bard's Next.

When a change of programme is necessary—and this does not seem likely for some considerable time, judging by the hearty reception accorded the "Tommy" and "Bootshop Salesman" scenas at the Palladium—Wilkie Bard will introduce a new scena, at present called "Departed Spirits" or "Spirits that Passed in the Night." On Monday afternoon Miss Nellie Stratton made her re-appearance in "The Bootshop" scena after nine weeks' rest. She was accorded a very hearty reception, and at the last house was the recipient of a beautiful basket of choice carnations.

"Bricks in Brixton."

Amongst the many songs of the Lawrence Wright Music Co. that will be sung in this year's pantomimes there is one comic song that is sure to stand out, judging by the call that is being made for it. This is "Who Put the Bricks in Brixton?" by Herbert Rule, one of the best comic and chorus songs of recent years.

The Terriers.

At the meeting on Sunday last, Cyril Yettmah officiated as W.T.; Harry Moore as V.T.; Will Cody, G.C.; Joe Adkin, W.I.; Eddie Gray, W.D.; Miller Sutcliffe, Y.B.; Dick Henderson, organist, and Arthur Were, secretary.

A hearty welcome was extended to President Albert Voyce, Will Page, Owen Jaskoe and Joe Adkin upon their re-appearance in the Kennel.

The following applications for membership have been received:—Third, Jack Lane; final, Joseph Wharton.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild announce that they are holding their annual general meeting on Friday, Nov. 5, at 3 o'clock.

They wish to sincerely thank the V.A.B.F. & I., who have kindly donated 10 guineas towards the Guild's Children Holiday Fund.

F. V. St. Clair's Good Work.

At the Palace, Grimsby, last week, F. V. St. Clair, O.B.E., sold for the Mayor's Cenotaph Fund over 4,000 copies of his sixpnny song-satire on "Where Do the Flies Go?" ("Where Do the Boys Go?"). At Manchester the previous week he sold over 4,000 copies of the same song. All profits, as of yore, from the sales of his songs, are devoted to charity.

"Pull Together."

"Pull Together," a new song on H.R.H. the Prince of Wales' message, on his return from the Colonies, has just been completed by Vaughan Dryden and Emmet Adams. B. Feldman and Co. are the publishers, and the number is sure to prove very popular.

"Swanee."

Reg Low, the chief of Messrs. Francis and Day's professional artists department, paid a flying visit to Manchester last week, and was much struck by the way the man in the street was humming and whistling "Swanee"—which, by the way, will be heard in every pantomime of note in the United Kingdom. Ella Retford's interpretation of it at the Palace was received with immense enthusiasm, and the gifted artist had to make a speech after each of her performances. At the Hippodrome, too, Mr. Low had the felicity of hearing Clarice Mayne include "Swanee" in her Francis and Day repertory, with splendid results, and to likewise witness the gratifying reception accorded to J. W. Tate's charming new number, entitled "Voices."

Some Journey.

Mr. Betancourt, finishing his last performance on Friday, 1.15 a.m., at the Teatro Comico, Barcelona, Spain, caught the 5 o'clock express to Paris. After 30 hours' journey, he arrived 11 a.m., Saturday, crossed Paris to the Gare du Nord, and departed 11 p.m., arriving Victoria 11 a.m. Sunday. Crossing London to Marylebone, he departed 5.30 p.m., arriving at Halifax 11.30 p.m. Some journey, and no digs. fixed up.

For South Africa.

The following artists sailed from Southampton on Friday, the 15th inst., per the R.M.S. Carisbrook Castle, to fulfil engagements with the African Theatres Trust, Ltd., booked by the I.V.T.A., Ltd.:—Bertini and Asche, Ackerman and Wynne, the Three Nitos.

"Mr. Tower of London."

Two years is a long time for a production to run with the original cast. This is the unique record of "Mr. Tower of London," that amusing and clever musical comedy revue. There can be no doubt about the success of this show. It has only had two weeks out in the last two years, and is booked solid for the next twelve months except for one week. This vacancy occurs next week. This week, "Mr. Tower of London" is at the Pavilion, Glasgow, and other first-class bookings include the L.T.V., Bostock Tour, Syndicate, Macnaghten Tour, Hull (four dates), Middlesbrough (four), Poplar (five), Kingston and Aldershot (four), Leeds (three). Archie Pitt presents the show, and also plays principal comedian's part.

Dollie and Billie.

Those clever juvenile entertainers, Dollie and Billie, who were topping an excellent programme last week at the Tivoli, Hull, opened in town on Monday at the London Coliseum, meeting with the heartiest of receptions on Monday afternoon. On Monday next Dollie and Billie commence the L.T.V. tour at Willesden.

Death of Albert Weston.

The sympathy of many friends will be extended to Nellie Lynch on the death of her husband, Albert Weston, of Weston and Lynch, who passed away on Oct. 12 at 254, Kennington Park-road.

Ernie Redfern.

The versatile comedian, Ernie Redfern, is back in town this week at the South London, where he is singing a couple of good numbers, which are heartily applauded.

Isa Wise.

Following a long provincial tour, including a three month's season in the Isle of Man, Isa Wise, the popular vocalist, is making her re-appearance in town this week at the Empress, Brixton. Isa is at present featuring "Open Your Heart and Let the Sunshine In" and "If We Found a Little Corner in this Great, Big World."

Jen Latona.

A hearty reception was accorded Jen Latona on her re-appearance last week at the Pavilion Glasgow, and the local press were enthusiastic in their praise of this artist's clever performance. This week Jen is at Bristol, and after playing Cardiff, returns to town for a season. In December she sails for her third tour in South Africa.

W. G. Watts.

W. G. Watts, the clever coon delineator, will be seen in town, at Walham Green, next week, following a six weeks' tour in Scotland, which he is concluding this week at the Palace, Hawick.

Billy Bennett.

Billy Bennett made his reappearance last week at the Holborn Empire, following an operation that has kept him away from his engagements for the past month. He was given a hearty welcome, his demobbed soldier number being very successful. Billy had a year's run with that popular revue "As You Were," prior to returning to the halls. He is appearing at Islington this week.

Adam Tomlinson.

At the Hippodrome, Lewisham, this week the genial Tynesider, Adam Tomlinson, is concluding his town engagements for the present, and goes to Plymouth next week. He will be away for ten weeks, and then comes back to London for eighteen weeks.

Violet King.

We hear that Miss Violet King, the delightful violiniste, has been meeting with great success on her provincial tour, and has fixed up two tours on both the Moss' and L.T.V. halls. She has recently concluded a season on the Macnaghten Circuit.

Albert Whelan.

At the New Cross Empire on Monday evening the popular entertainer, Albert Whelan, introduced another new feature into his entertaining act in the way of a brilliant pianoforte solo.

June Mills.

At East Ham next week June Mills and her partner, Wm. Innes, will make their last appearance in this country until next August, when they return to fulfil three years' contracts on the principal tours. These clever entertainers wish to express their appreciation to artists and managers of a most happy time here, and whilst they are anxious to pay a visit to their own country they will be pleased to return here after playing their engagements on the "big time," opening on the Keith Circuit at the end of November. They sail on Nov. 3 on the Adriatic.

THE CORPL. THOMAS APPEAL.

GROWING SUBSCRIPTION LIST.

Generous support is being given to the above fund, which the late Myron Gilday started, and which his widow is continuing with the co-operation of "The Era," in memory of her husband.

Corporal Thomas, better known professionally as Tom Fox, joined up in the early months of the war, and suffered severely, losing the left leg and an arm, and having the right leg paralysed. He is, of course, totally disabled, and is in receipt of a pension of £3 a week. Out of this he has to maintain a wife and child, and provide himself with expensive nourishment, at his own cost.

We gratefully acknowledge a number of subscriptions sent since our last issue.

Mrs. Hayman is highly to be congratulated on her exertions to swell the fund, which she has thereby increased by nearly £25. She writes:—

"I am very interested in the appeal for assistance for Corpl. Thomas, and have started a list of subscriptions to be added to the one in 'The Era.'

"I enclose my cheque for £24 18s. 6d., being the amount collected up to date from my friends and acquaintances."

Enclosing a cheque for £2 12s., Mr. J. F. Franklin, of "Joy Days" revue, writes:—

"Hope this litle list will be the smallest of thousands."

Mr. Hymack, who sends a cheque for a guinea, writes:—

"I am enclosing a little help for the Fox Fund. Poor chap! I am sorry."

Subscription List.

Already acknowledged	£114 16 0
Collected by Mrs. John Hayman:	
Jack Goodson	1 1 0
Tom Case	1 1 0
Julian Rose	1 1 0
G. H. Elliott	1 1 0
Daisy James	1 1 0
Jack York	1 1 0
Victor Byron	1 1 0
Karl Hooper	1 1 0
Percy Toan	1 1 0
Joe Shoebridge	1 1 0
Barney Jacobs	1 1 0
Harry Marton	1 1 0
Bert Lee	1 1 0
Jack Hayman	1 1 0
Billy Ritchie	1 0 0
Victoria Palace Box Office	1 0 0
E. Cadle	0 10 6
G. F.	0 10 6
A. Alexander	0 10 6
Reg Low	0 10 6
Alf Louise	0 10 6
Stanley Wharton	0 10 6
Harry Lane	0 10 6
Rupert of Hentzau	0 10 6
Bros. Huxter	0 10 6
Horace Reeves	0 10 0
Bernard Montague	0 10 0
Joe Cotter	0 10 0
Billy Howard	0 10 0
J. Cosgrove	0 10 0
J. A. R. Cargill	0 5 0
Bert Nolan	0 5 0
Jack Williams	0 5 0
J. Caught	0 2 6
May	0 2 6
J. F. Franklin:—	
Arthur Merts	0 10 0
Mr. and Mrs. J. F. Franklin	0 5 0
Mr. and Mrs. Melville	0 5 0
Mr. and Mrs. Gordon	0 5 0
Mr. and Mrs. Clayton	0 5 0
Mr. and Mrs. Field	0 5 0
Sisters Florencie	0 5 0
Walter Whittle	0 5 0
Chorus Ladies	0 7 0
Hymack	1 1 0

Donations should be sent either to Mrs. Gilday, 18, Cosway-mansions, N.W. 1, or to the Editor of "The Era," 35, Wellington-street, Strand, W.C. 1, by whom they will be acknowledged weekly.

Jay Whidden.

We hear that Jay Whidden has some fine numbers ready for the panto. season, among his latest hits being "Down in Georgia," featured at present by Ella Retford. The Hedges Bros. and Jacobsen are doing splendidly with "Hello, Dear Old Virginia," and "Everybody Does the Hoola Hoo." These are published by Feldmans.

Edna Maude.

Edna Maude was a great favourite at the Hippodrome, Bristol, last week. She opened with "Swanee," following with a fine exhibition of toe-dancing, which drew forth hearty applause, and concluding with a Russian dance. Edna, who has made rapid progress during the past six months, will be reappearing in town at the Shepherd's Bush Empire on Nov. 1.

Dusty Rhodes.

The popular singing comedian, Dusty Rhodes, who was one of the "hits" of the bill at the Kilburn Empire last week, commenced a provincial season at Dewsbury on Monday, and will be away from London for two months. Dusty will present his new number, "The Charabanc Chauffeur," on his return.

"Oh, Laugh," Coming to Town.

Next week, at the Elephant and Castle Theatre, Harry Slingsby's successful revue, "Oh, Laugh," makes its reappearance in town, following a two months' tour of the provinces, where it has been enthusiastically received in every town. The cast is a capital one, Billy Caryll being a really funny comedian, and Hida Mundy a charming leading lady. Billy Rutherford, too, is excellent, and Betty Brogh and Harry Keynman are successful with their singing. The work of the chorus also contributes considerably to the success of the show. After playing the Elephant, "Oh, Laugh" goes to Brighton.

Jean Andrews.

We are glad to hear that Jean Andrews, the popular vocalist, is making satisfactory progress after her recent critical illness, and hopes to be able to appear at the Plymouth Guildhall concerts on Saturday. On Monday Miss Andrews will make her re-appearance at the Victoria Palace.

Connie Browning.

Connie Browning has been engaged to play principal boy at the Princess Theatre, Glasgow, this year. The season before last Connie played principal girl.

TO ARTISTS.

Are you among those who have already booked space in "The Era" Pantomime Number? If not,

DON'T DELAY

or you will probably be among those who will have to be left out because they failed to

BOOK AHEAD

in time. Write for details NOW.

MY MUSIC HALL TOUR.

HOW TO GET A DRINK—MEN AND WOMEN—THE COMICALITIES OF CRUIKSHANK.

The manager of the Euston Palace prides himself, as I think I have told you before, on sticking to numerical sequence in his programmes. He rarely bothers you with those mathematical problems which upset the calculations of the novice who, fresh from school, believes that the fourth item will be No. 4, and suddenly finds that it is No. 8. No, he takes you faithfully through from No. 1 to No. 11, and you wonder why other managers cannot be equally obliging.

I will pay him the compliment this week of following his example in these notes. As a rule, I skip about a bit myself, but for once I shall be as precise as Mr. Herriot, and shall begin at the beginning and go on mathematically to the end.

At the Euston.

The beginning in this case, omitting the overture, was Arthur Pond. He started the evening with "A Nice Cup o' Tea," and the audience found it both grateful and comforting. The tea turned into ale in the next turn, when Bonaudo and Francis performed their sketch, "Binks, the New Waiter." Assuming that Bonaudo was the woman and Francis the man, Bonaudo believed in the doctrines of Pussyfoot, and Francis did not. Francis was such a confirmed sceptic, in fact, that he had a dozen glasses of ale secreted in various pockets, which he drew forth from time to time in the hope that Bonaudo would not see him. But Bonaudo always saw him, until Francis's final triumph.

Despite her sharp eyes, I think myself that Bonaudo was rather an unsuspecting person. Suppose, for instance, a friend of yours who was dying for a drink against your wishes began to pile tables on top of each other, till he had four reaching nearly to the ceiling. If politeness prevented you [illegible] with the freedom of your guest, you would at least [illegible] Bonaudo was not in the least suspicious. She did not know, as I did, that the slippery Francis would climb up those tables, carrying a glass of ale with him, and drink it in security on top! I knew he would do it because I have seen him do it before. But then, for that matter, so has Bonaudo—twice nightly.

Exit Bonaudo and Francis. Enter Vine, Russell, and Pat René. The men are clever, and I think they would go farther if they increased their imitation "stunts" and decreased their songs. One song which made a hit was "You Can't Make a Bad Man Good." I wonder! Later on we were told, of women, that "you only hurt 'em when you try to convert 'em"! Again, I wonder. It seems that a woman has got to become a "mother" before she will secure any reverence from music hall song writers!

And just as I was thinking these thoughts, Violet Trevenyon came on and sang "A Good Man is Hard to Find." So, after all, I expect honours are easy. If good men are hard to find, and bad men are always bad, and women don't want to be "converted," the sexes seem pretty well matched; so let us bear with them, and hope for better things to come.

Turn No. 6, Selection. No. 7, Rebe Kesslova, the Australian violinist, with Minnie Crispin at the piano. This proved one of the best turns of the evening, and I congratulate Rebe Kesslova on playing so well that she had no necessity to drop into rag-time. She was followed by Cecilia Loftus, who gave a selection of her imitations, and included a splendid one of Marie Lloyd in "Dilly-Dally." At one moment I found myself laughing, almost forgetful that it was not Marie herself. Cecilia Loftus still holds her own as one of the finest imitators we have.

The Brothers Obo are new to me. At least, I do not think I have seen them before, but when I think of the number of turns I see in a year, I hardly like to commit myself. Their best item was their last, a laughing song, in which they did not do all the laughing. The audience helped them.

I need not dilate on the Sutcliffe Family, who ended the programme, because I spent much ink on them a week or so ago, but it should be recorded to their credit that I sat them out when I could have hurried away with an easy conscience to hunt a cup of coffee before popping into Collins's Music Hall at Islington. As a matter of fact, I did hunt for a cup of coffee on my way to Islington, but time was so short that I had to take the first cup I met, so to speak. It was not a happy meeting. You need time when hunting for a good cup of coffee.

At Collins's.

I shall not be so methodical in dealing with my second hall. I have running harness long enough, and that I can merely itself out so als[illegible] new lucky dips into the programme make at Collins's, and talk of the chief items. Miss Maidie Scott was the "big thing." She needs a Coliseum or a Palladium to show at her best—the kind of hall where the West End drops in after a five-course dinner and a cigar. But she got over the footlights at Islington surprisingly well, and [illegible] oranges and toffee as well as cigars.

Another important item was Eve Kelland in "Whimsical Whiffs." She was supported by Harry Burns and "Ruby," and the sketch was divided into five puffs. There were some clever moments, and the audience was enthusiastic, but the turn would gain if it had a little more cohesion.

One of the biggest hits was made by Cruikshank. He describes himself as "the fool of the family," but, like many other fools, he has brains. Cruikshank is one of those inconsequent fellows who wins your confidence at once and then does pretty well what he likes with you. The audience is at his mercy, and if his nose tickles and he wants to scratch it he may do so, and the audience will rejoice, accepting nature as art. A particularly good moment occurs when Cruikshank says that a washerwoman is in the wings asking whether there is a man in the audience named Brown who owes her for six months' washing, and who would oblige her by coming round to the stage door. "Now if any gentleman leaves during my turn," concludes Cruikshank, "we shall know it is Brown."

Space dwindles. Alas! My apologies to Betty and Maurice, Audrey Knight, and others. I shall probably meet them all again shortly, when I will discuss their various virtues at length.

EXTRA TURN.

Edis and Forbes.

Anita Edis and Freddie Forbes, with their novel and refreshing entertainment, are making their reappearance in town at the Victoria Palace this week, following a most successful provincial tour.

Barker and Tarling.

Those popular entertainers, Percy Tarling and Lois Barker, were in excellent form at the Victoria Palace last week, introducing some new numbers which gained for them the heartiest of receptions. They are at Pontypridd this week, and follow with four weeks in town, and next year have 26 weeks in London.

Thornley Dodge.

Thornley Dodge was another big favourite at the Victoria Palace last week, his humorous numbers and sketches being much enjoyed. He presented a new number, "Just as Good as We've Got To-day," a reminder not to forget the wounded Tommies. Thornley is resuming his concert engagements this week, and returns to town again shortly.

Margetson and Dale.

Last week at the Holborn Empire a new act presented by Arthur Margetson and Ena Dale made a gratifying success. Apart from being a clever pianist, Arthur gives some excellent impressions of leading artists, and is also responsible for the various numbers which are sung by his charming partner, Ena Dale. Owing to prior engagements, this act will not be seen again until the New Year, as Miss Dale has been engaged for principal girl at the Empire, Dublin, this year, and Arthur Margetson is taking up Jack Morrison's part in "Whirligig" at the Palace Theatre, on Monday next. This act, which is exclusively represented by Reeves and Lamport, was produced by Mark Daly.

At Barker's Jubilee.

Among the artists who contributed to the entertainment at the jubilee at the Albert Hall of Barker's, the well-known Kensington stores, were Miss Violet Loraine, Mr. Billy Merson, and the Brothers Arnaut.

"Oh, Mars!"

"Oh, Mars!" a unique song-scena, in two parts, has been secured by Jack Nolan, for himself and partner, and this act promises to be a big hit in 1921.

Nathano Brothers.

The novel skating act, which contains some clever comedy, presented by the Nathano Brothers, is to be seen in town this week at the New Cross Empire. Steve Nathano tells us that he has now regained the use of his right hand, which he injured when playing golf recently.

Will Hay.

The popular comedian, Will Hay, who has been meeting with such success in his comedy sketch, "Find the Beetle," is at present playing the Moss' Tour, and will not be seen in town until the New Year.

Leslie Strange.

When playing in town recently at the Islington Empire, Leslie Strange, the clever burlesque entertainer, received a tempting offer for South Africa, but his engagements there prevent him from accepting. On Monday week, Leslie reappears in town at the Victoria Palace.

Milton Hayes.

We are asked to state that Milton Hayes is exclusively represented by the Julius Darewski Agency, and that no other agent has any authority to book this artist. Last week Mr. Hayes was a big hit at Birkenhead, and is this week at the Hippo., Portsmouth.

THE LONDON MUSIC HALLS.

THE COLISEUM.

The return of two of the Coliseum's very dearest favourites, Clarice Mayne and Margaret Cooper, are this week's outstanding circumstances. The former, who appears, of course, with the famous "That," has old songs and new songs—"Once in a While," "I Was a Good Little Girl," "Blushing Moon," and "Voices," were the four she gave us on Monday afternoon—and is as cordially received as ever. Miss Cooper's songs at the first performance included that delightful "Because I'm Seven" and a topical success by Herman Löhr called "Jumpers"; and when it came to the inevitable encore we enjoyed that subtle little "Philosophy" number for the hundredth time.

Another ovation is for Muriel George and Ernest Butcher, whose selections from a repertoire of old folk-songs and comedy duets ("Cicely Sweet," "My Boy Billy," "Rain," "Top of the Hill," and such) constitute one of the most thoroughly artistic turns any vaudeville programme could possibly wish to include.

Bathurst's Organ—with its five manuals, 72 stops, 25 pistons, and 2,303 pipes the whole built at a cost of £8,000—finds Mr. Westlake Morgan, well remembered at Bangor, Liverpool, and Bristol recitals, in great fettle; and he has a splendid vocal supporter in Miss Marie Ambrose, the mezzo-soprano.

Torino, the only pupil of Paul Cinquevalli, juggles as the only pupil of Paul Cinquevalli could be expected to do; the Benedetti Brothers are remarkably funny comedy violinists from Italy; while the Mirthful Jovers have at their disposal a whole crowd of original touches that put their eccentric musical and acrobatic act well in a class by itself.

Dollie and Billie, two clever child comedians, and the Huntley Wright "Breath of Fresh Air" sketch, complete the "bill." In the latter, Mr. Athol Forde now appears in place of Mr. A. Bromley-Devonport, engaged at the Comedy Theatre.

VICTORIA PALACE.

There is the usual excellent and varied bill at the Victoria Palace this week. Anita Edis and Fred Forbes, the burlesque artists, appear in a scena with Anita Edis as Phyllis Churchill and Fred Forbes as Lord Bromley, who poses as a hairdresser, with highly diverting results. A very quaint and original song and dance is the duet "Will You Love Me?" Its Darby-and-Joan wind-up, "I Will Love You All the Same," is capitally rendered. Liane D'Eve, the charming French artist, is always a prime favourite, heartily welcomed in the metropolis, and her turn being invested with chic grace and go met with hearty approval. Edgar Curtis, the Lilliputian wonder, assures us that you're "never too old to love a girl," and "Phil the phuter" is a fine example of Irish humour. His grotesque antics in his marionette exhibition, and his deft and delightful dancing with the little legs of his droll pigmy, earn golden opinions.

A murmur of content greeted the posting of No. 2, and all and sundry joined in the running accompaniment of merriment when No. 2, in that droll figure of fun, Ernie Mayne, appeared to sing "San Falryann." His other ditty was his latest success, "Little Mary," also just the right kind of vehicle for his humour. A song new to us, "The Opera Singer's Song of a Shirt," is quite a new departure for him, with its varied, assorted collection of song-travesty, and it gains great applause. Pan and Girls give their refined acrobatic and dancing novelty in the bathing scene by the sad sea waves. The nonchalant way in which they do the most wonderful tricks is keenly appreciated, and the charm of the girl assistants is only equalled by their surpassing strength and agility. The Pierrot dance which concludes their turn is very neat and dexterous. Harry Leybourne comically convinces us that "Ours is a Nice House. Ours Is," in a joyous burst of song. The Edgar Hudson quintette give their delightful harmonious blend of all musical talents with Miss Kitty Brader, soprano; and Fred Lindsay, the Australian stock-whip wonder, gives a marvellous exhibition which gained great applause.

THE METROPOLITAN.

One does not usually associate harmonious melody with Jazz—at any rate, the more old-fashioned amongst us do not—but John Lester and company, "London's Original Jazz Boys," who are prominent in this week's bill at the "Met.," put in some very taking part-singing before getting down to the Jazz business. The latter fairly took the house by storm on Monday evening, and some exceedingly clever eccentric dancing adds considerably to the enjoyment of their turn. Julian Vedey, a young French "comique," is an artist who gets well off the beaten track and proves very quaintly entertaining with his broken-English patter. His comparisons of the manners of the Edgware-road with those of Paris were delightfully naive, and kept the audience in roars of laughter.

Another equally popular turn was that of Austin Rudd. A rollicking Jack Tar, proclaiming the importance of "Crown and Anchor" to the Senior Service; a mock-mournful undertaker; and a skittish curate were the characters in which the comedian appeared with great success. The famous soprano-vocalist and revue artist, Agnes Croxton, gives a selection from her repertoire, and of those items heard on Monday evening the most popular was the "Wyoming Waltz"; the luscious melody, the dainty accompaniment, and her charming rendering of which appealed tremendously to the house. That original comedian, Manuel Veda, whose comprehensive turn is as astounding as it is amusing, is also in the bill, and proves another of the hits of the evening; whilst Wilson and Waring, in a comedy duologue, entitled "Just for Fun," and Melford and Dodd, two "Knuts-about-Town," add further to the general merriment. Lily Burnand and Les Gravettas complete a well-balanced and attractive programme.

THE GRANVILLE.

Following the overture, "Vive, Paris," played by Mr. Sarsfield O'Dwyer and his merry men, the audience is treated to a neat exhibition of dancing from that well-known exponent, Mr. Andy Carr, who performed with ease the difficult feat of step-dancing with ice skates appended to his feet. Then followed little Ivy de Verne, a diminutive but sprightly damsel, who gave a couple of numbers, "I'm a Good Girl Now" and "When the Harvest Moon Am Shining." Messrs. Keen and Waller came in for a large measure of public approval, both for their acrobatics, which were excellent, and also for the plentiful amount of comedy which they infuse into their work. The lugubrious one has a quaint and cavernous groan, which he emits at every crisis with capital comic effect.

Mr. James Stewart, that most aristocratic of tramps, pays a welcome re-visit to Walham Green with a lot of new gags, which he delivers in that cheery way of his. Incidentally, Mr. Stewart can play the piano, from which he manages to extract the most sonorous of organ effects. To his well-known studies of dames Mr. George Rapley has now added a humorous effusion anent the all-pervading craze for jumper-knitting. Other interesting items on a good bill are Miss Nellie Jillson, the popular comedienne and dancer; Mr. Jack Allen, a successful ventriloquist hailing from the colonies; and the Zanettos troupe of Jap jugglers. Nor must we forget Mr. Joe Elvin, who tops the bill in no uncertain manner, with that screaming farce from the pen of Mr. Wal Pink, entitled, "The Holy Friar." The genial Mr. James McCarthy is manager of this popular little house.

COLLINS'S, ISLINGTON.

Mr. D. L. Jenkins, succeeding Mr. Baillie as manager, has an excellent programme here this week. It was opened by the Sparkling Mosellies, in clever rag-time choruses and simultaneous and acrobatic dancing. Alec Regan followed, first showing his delight at having someone else's girl and then singing to us about his return "to old Dahomey." Alec Regan is a capital light comedian, and on Monday had to give an encore in the shape of a verse and chorus of Horatio Nicholls' ballad, "God Gave Me Wonderful Dreams," for which he was accorded an ovation.

Reg. Bolton presented a new sketch entitled "Money and Matrimony," written by Norman H. Lee. As he explains in his first song, he has inherited a fortune and is looking for a girl to share it with. In three delightfully witty cameos we see his adventures in dialogue and song in Turkey, Spain and Brighton, in each of which he caused hearty laughter, especially clever being his topical number, "Jenny Is A-Weeping." The sketch is an original idea, exploited cleverly and greatly appreciated.

Herbert La Martine begins his turn with a rag number, but his speciality is wonderful dancing up and down a flight of stairs, a remarkable performance, evoking the heartiest of applause.

George Bass created much merriment with his funny conversation, and the lady partner proved of great assistance in the "Darktown" chorus, conducted by George. Two old sports, namely, Penrose and Whitlock, give a very successful idea of having a merry evening, and they are welcomed for a delightful entertainment.

Bessie Clifford continues in her dainty style to make everybody happy in her "Bubbles," "Play With Me," and "Dardanella" numbers. Her last dress is especially noteworthy. Billy Bennett, deputising, gave some good patter with an Army flavour, and Hicken and Rose, in an equilibristic entertainment, concluded.

TOTTENHAM PALACE.

A prominent item among the many good things at the Tottenham Palace this week is the presentation, by Leo Stormont and company, of the episode bearing the title, which includes a distinctly modern reference, "Two Crooks and a Movie Girl." The sketch is announced as "stirring," and the writer, Mr. J. E. MacManus, must certainly be credited with having strung together a series of events which keep the audience thoroughly interested. The representation of the little piece is also all that can be desired. In the way of character interpretation—Bonand and Francis do extremely well with their presentation, "Binks, the New Waiter," which causes much laughter.

Carr Lynn, the animal mimic, also aids in the general success of the programme, and Pierce and Roslyn are much applauded for their contribution, which they correctly style "A Whirl of Melody." Peggy O'Hara proves herself a remarkably versatile entertainer, and Dolly Prince is a charming comedienne. Everyone is interested in watching the mysteries introduced by Frederic Culpitt, the magical comedian. Tone is imparted to the evening's entertainment by the Iloti Quartette with their selections from Grand Opera, and altogether the management, Mr. Vince, and his assistant, Mr. Hall, are to be congratulated on presenting a really good bill.

FINSBURY PARK EMPIRE.

The capital bill here this week attracted a huge house on Monday. A very popular appearance was made by Miss Victoria Monks in her entertaining scena, "The Extra Turn." Her best number is still the delightful study of a broken coon actor going "Back to Jacksonville," although in the child song, "My Daddy is Wonderful," and "They Called Him a Dangerous Boy," Miss Monks certainly justifies her claim to be a "top of the bill." Dick Tubb is worth going miles to see, and his success almost held up the programme on Monday. He was in the best of form. Every movement of his elongated body and most expressively comical face, sent the audience into fits of laughter. One might go for weeks to find anything funnier than his "Banana Man" song. It is burlesque at its best, and most humorous, and the other two numbers, "First I Began to Smile," and "There's a Meeting in the Vestry in the Morning," were almost as good.

The popular King and Benson Duo are continuing their successful career, and had a fine reception. Their "Sigh" number is amusingly written, and the two songs, "Take My Tip," by Miss Benson, and "Sometimes We Dream," from the "Messenger Boy," were loudly applauded.

In a charming setting Miss Marie Blanche gave delightful renderings of some of her London successes. Particularly enjoyable were "When I Leave the World Behind," "Lilac Time," and "The World's All Right—Keep Smiling," and an excellent new number, "The Top of the Hill." As an illusionist Hinsle is distinctly original. Most of his work is thoroughly fresh, and he, besides being a capital magician, is a first-rate comedian. His act was a very popular item in the programme.

The other turns this week include the Melody Makers, who combine fun and vocal music so well in their fantastic setting; Mr. Arthur Jacobson, a clever young artist, who can sing as well as he can play the fiddle and dance, doing either one or the other; and the Three Ernests, in a very amusing comedy gymnastic novelty, entitled "Spring Garden."

EAST HAM PALACE.

The management are to be congratulated on the excellent programme provided at the East Ham Palace this week. Ruff and Tumble fully justify their description as "the lively pair," in a rollicking acrobatic contribution; whilst Tommy Davis is highly appreciated in his grotesque female impersonations and amusing patter. The Three Scamps are also a merry trio. Carlotta Mossetti, assisted by her pupils, Elsa Rushton and Ethel Peck, present some pretty novelty dances; and John Barton and Anne Ashley, in "Money Talks," keep the audience in a constant roar of laughter. The bioscope pictures are good; whilst Abbie Mitchell, the singer from the Syncopated Orchestra, and Will Marion Cook, the famous conductor, in "Southern Melodies," constitute a very popular turn. Charles Grantley, in his erratic numbers, provides much mirth; and the Stellios, with their canine wonders, are very clever. During the evening some good Straus and Mendelssohn music is played by the orchestra, under the direction of Mr. Sydney L. Hampton.

NOTTINGHAM FISHERY COMPETITION.

THE FRED KITCHEN CUP.

Eighteen months ago Mr. Fred Kitchen, the popular comedian who is playing in "Jig-Saw" at the London Hippodrome, presented the Nottingham Piscatorial Society with a magnificent cup, which will in future be competed for annually. The first competition for this trophy took place on Thursday on the Society's notable stretch at Rolleston, when the members had a most enjoyable day. The weather was ideal, and the sport of the very best.

The winner of the cup was Mr. T. E. Rose, with 5 lbs. 8 oz. He is entitled to hold the cup for one year, and also receives the gold medal given by Mr. H. Hitchin. There are also other prizes.

Mr. J. Gunn, the Notts county cricketer, had the misfortune to lose a large and well-fed chub.

In the exact spot where the cup was won, Mr. Fred Kitchen, accompanied by Mr. J. Winfield and Mr. J. Webb, caught a few years ago in two hours 40 lbs. of roach.

The half-yearly dinner will take place at the headquarters, Welbeck Hotel, Nottingham, on Thursday, Nov. 18, when it is hoped that Lord Henry Bentinck, M.P., the Society's president, will be present.

The members much regret that Mr. Kitchen, who is vice-president, will not be present, owing to his Hippodrome engagement.

The next competition for the cup will be held when Mr. Fred Kitchen visits the Empire, Nottingham, next year.

THE SHOWMAN WORLD.

A Record Goose Fair.

Nottingham is not satisfied merely to trace the records of her historic Goose Fair back to a charter of 1284, for authentic references are proudly quoted which prove the Fair to have been already established in the days of Alfred the Great. The actual name of "Goose Fair" was not given to it until the sixteenth century, when the goose-breeders of neighbouring counties found the period of the Fair a profitable time to send their birds to market.

In modern days the famous Fair has become a carnival of pleasure and a source of considerable profit to the Corporation, under whose supervision it is held on the famous Market Place. It is pleasing to note that no opposition was made this year to the holding of the Fair, and the historic ceremony of an official opening was duly performed with all pomp and circumstance by the Mayor and Sheriff, accompanied by the Town Clerk and members of the City Council.

The weather was perfect, and crowds of citizens thronged the Fair, and gave extensive patronage to the shows and machines. Amongst the best known of these were the magnificent scenic railways of Messrs. P. Collins, J. Collins, Holland, Proctor and Cox, and the animal roundabouts and other riding devices of Messrs. Proctor and Collins, Sedgwick, Richards, Holland, and Ashley.

The exhibition included two menageries (Bostock and Wombwell's and Collins's), Armstrong's Waxworks, J. Caddick, junr.'s, "Gee Whizz" Exhibition, Hughes's Boxing Booth, De Rundi's Athletic Exhibition, Stockwell's Novelties, and Relph's Bijou Exhibition.

Civic Luncheon Party.

A luncheon was given by the Sheriff-elect to the Market and Fairs Committee and other friends, to which representative showmen were invited. The interesting announcement was made that over £2,000 was taken at the Fair in 1913, and this would obviously be greatly exceeded this year.

Hull Fair.

After Nottingham it was "some hustle" to be on the ground at Hull by opening-time on Monday, but it was accomplished by many sporting showmen. On the other hand, large numbers of showfolk (especially the owners of throwing games and smaller affairs) were on the Hull ground doing nothing from Friday to Monday. The immense number of stalls and games was indeed an amazing feature of this year's fair at Hull.

In addition to the menageries from Nottingham, there were the following shows: Bailey's Circus, Proctor's Circus, and the various novelties of Messrs. Omscow, Birch, Hobson, Testo, Staley, Headley and Harvey, and all the most famous owners of riding machines were represented by up-to-date devices.

On Oct. 22 a Fun Fair is announced by Mr. John Collins for his ground at Lower Broughton, Manchester, to run for two weeks, and Castleford Winter Fair begins on the same date, under the leaseeship of Mr. W. H. Marshall. In the Cumberland Hay Market, Tottenham Court-road, Mr R. J. Clasper announces a seven days' carnival from Oct. 23.

The Oxford Music Company.

Miss Sybil Elliot, that charming soprano, will shortly record some new songs, including "God Gave Me this Heart to Give You." Dorothy Minter will introduce this number at her forthcoming tour.

The Big Timers will shortly introduce Wright and De Leeuw's wedding song, "To-morrow Morning." Roberti made such a big success with "That Wonderful Dad of Mine" that he has secured the number for all engagements. Leslie Walker made good last week with "When We're Alone," at Dulwich. Leonard Lovesey continues to sing "Hush for the Morn," and owing to the great success of the number, he has decided to include it at all his engagements. "To-morrow Morning" will shortly be introduced by the Savoy Four.

"The Maid of the Mountains," on its third visit to Bath last week, did excellent business, the two final performances on Saturday drawing overflowing audiences.

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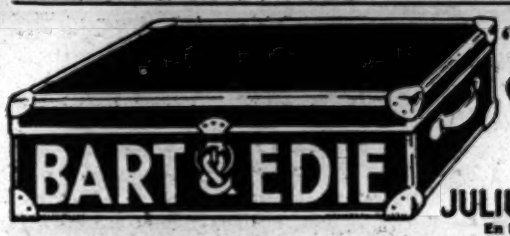

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First Appearance in London

THE METROPOLITAN, OCT. 25.

FULLY BOOKED.

MOSS EMPIRES. STOLL TOUR. MACNAGHTEN TOUR. SYNDICATE HALLS.

FIRST VACANCY, FEB. 27, 1922.

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RENEE AND GODFREY

ENGLAND'S PREMIER JUVENILE DANCERS

are again appearing in the West End,

at

THE PALLADIUM

Times, 3.30, 7.0, 9.45.

ONLY VACANCY until JANUARY 1922,

NOVEMBER 22, next.

Next Week - - GRAND, BIRMINGHAM.

Representative, GEO. BARCLAY.

SONGS AND SINGERS.

B. Feldman and Co.

Herbert Lee is delighted with "Oh! What a Difference the Navy's Made to Me," and considers it a big pantomime number.

Incidentally, many others, managers and principals, are in agreement with Mr. Lee on this point.

Hayes and Jayes continue to make a big hit with "Let the Rest of the World Go By," and have now added "Open Your Heart and Let the Sunshine In" to their programme as well.

Maud Hughes, who proved such a favourite in Feldman's Songsters at Douglas Head during this summer, is carrying all before her with "Let the Rest of the World Go By."

Black and Brown report instantaneous success of "Open Your Heart and Let the Sunshine In."

Hannaway and Cute have made a big success in Holland with "You Know What I mean."

Belle Sylvia is singing five Feldman songs with great success just now, the principal numbers being "Let the Rest of the World Go By," "Bubbles," and "Open Your Heart and Let the Sunshine In."

Irene Shamrock, in Harry Day's "Flashes" revue, is scoring an emphatic success in "When Sister Susannah Plays Rileen Alannah." Doyle and Eyton have produced "I'm Forever Blowing Bubbles," with great success. Harry Matto and Madge Furnival (The Fool and the Flapper) have a couple of highly suitable and successful numbers in "Bubbles" and "Open Your Heart and Let the Sunshine In." De Alma, monarch of the banjo, is working an attractive medley composed exclusively of Feldman songs. Marjorie Essex is scoring heavily at all her engagements with "Across the Still Lagoon" and "You Know What I mean." Desmond's Vagabond Quartette features "Let the Rest of the World Go By," "Movieland," "Bubbles," and "You Know What I mean," all four numbers going well. Charles Denman sings "Oh! What a Difference the Navy's Made to Me" and draws spontaneous and healthy applause.

Pierce and Rosslyn, in "That Wonderful Mother of Mine," "Let the Rest of the World Go By," "Ain't Cha Coming Back to Maryland, Mary Ann?" and "Far Away in Honolulu," prove extremely popular. Alex McGill and Archie Clifford, of the Gaieties, Jersey, wire: "Wonderful reception accorded 'It's Doing Me Good.'" The Scroungers C.P., at Willesden Hippodrome last week, scored with "Oh! Helen," "I'd Like to be on the Farm," and "Beautiful Ohio." Irene May makes an attractive feature of "'Neath the Autumn Moon." Field and his golden harp is winning golden opinions for artistic work in "Bubbles."

Star Music Co.

Fred Barnes, at the Empire, Edinburgh, is making a decided hit with the new song, "Cupid Plays the Dickens With Us All." Jen Latona is featuring "There's a Little Bit of Devil in Ev'ry Little Angel" with her usual success at the Hippodrome, Bristol. This song met with much favour last week at the Hippodrome, Devonport, in the hands of Josey Leyton. Ina Hill is gaining much applause at the Hippodrome, Ilford, for her delightful rendering of "The Song of My Heart." At the same hall, Miss Marjorie Fulton is doing well with "In the Wedding Gown Your Mummy Wore." Alec Regan, who is at Collins's, Islington, is again scoring with "The Rose of Alabam." Vine and Russell made a big success with "Why Did You Teach Me to Love You?" last week at the Euston. Risdon and Vedale are also doing big with this number this week at the Hippodrome, Aston. Minnie Muir, at the Olympia, Shoreditch, is singing "You Made Me Happy for Awhile," and has the house with her.

G. H. Elliott is continuing his success with "Mammy's Mississippi Home" at the Palace, Hammersmith. "There's a Little Bit of Devil in Ev'ry Little Angel" is going strong with Nora Delany at the Palladium. Reg. Wentworth is singing "Holiday Girls and Boys" at the Hippodrome, Rotherhithe. Hilda Glyder is scoring at the Palace, Camberwell, with her new song, "I Don't Care a Lot for a Lot of It." The firm have just issued a new song from the pens of Fred Godfrey and Bennett Scott, entitled "'Twas an Old-fashioned Love Song." This delightful ballad, with a big heart appeal, will shortly be featured on the halls by a few top-liners. Concert artists should send for a copy without delay. Musical directors should communicate with the Star Company, as three new musical novelties will shortly be issued, i.e., "Heart of Youth" (waltz), "Naughty, Naughty" (one-step), and "Frolic Time" (Lancers).

Lawrence Wright Music Co.

The proximity of the pantomime season is evident by the number of callers at the office of the Lawrence Wright Music Publishing Co to hear songs that are destined to be winners this Christmas. Many managers have already expressed their intention of using them, the "Wyoming Lullaby," and "City of Laughter, City of Tears," the latter of which is a typical principal boy ballad. Percy Honri, who early took a big liking to "Wyoming Lullaby," is using it again at the Palladium this week.

Miss Marie Ambrose is to be congratulated on the big success of her new act, produced at the Coliseum last week. Her beautiful rendering of "Wyoming Lullaby" received hearty applause. She is repeating it this week, also at the Coliseum.

"City of Laughter, City of Tears," a ballad with a very popular appeal, is much in evidence at the Empress, Brixton, this week, where Mr. Darroll Richards is pleasing audiences immensely with it.

Another act which has just produced this big number is the Balladmongers. Mr. Doyle Crossley and Miss Marjorie Vernon are doing excellently with it at Ipswich.

The firm again wish to draw attention to the wonderful light number, "They'll Never Know Me in Old Dahomey." This has gone from success to success since it was introduced by Miss Daisy Wood, and she is scoring a big hit with it at the Alhambra, Bradford, this week. This number is also a big outstanding winner in Harry Day's new show, "Flashes," which is at the Grand Palace, Clapham Junction, this week. Rorke and Bray, who have always been firm believers in Lawrence Wright numbers, are doing excellently with it. It has already been secured by a number of artists for pantomime, as it makes an excellent principal boy or girl number, and is also useful as a concerted number.

To those who require a big duet for principal boy and girl, "Night and Day" is to be strongly recommended. Those who have not already heard this number should make a point of calling in at the office and having it played over. Another big number which is well suited to principal boy is "My House is Haunted." This week, at the Hippodrome, Lewisham, the Versatile Three are making a big hit with it. Miss Elsie Gregory, at the Empire, Holborn, is making a hit with "They'll Never Know Me in Old Dahomey," while at the Granville, Walham Green, Miss Millie Jillson is gaining hearty applause for her rendering of it. At the Empire, Shepherd's Bush, the Dainty Danes are making a big success with another number, "I Left My Heart in Maryland," which would also make an excellent number for principal boy.

Francis and Day.

"Tarzan of the Apes (Everyone Calls Me Tarzan!)" is one of the strongest favourites for pantomime honours in the comedy line just now, and Ernie Mayne, one of the first artists to recognise its possibilities, is producing the number immediately.

Ina Hill, whose singing of Henry E. Pether's "Awake!" is ever the signal for spontaneous applause, is this week heard in the item at Ilford.

Dainty Doris's charming interpretation of that universal favourite, "Swanee," was much to the taste of Bedford music hall patrons during last week.

In the revival of "My Sweetheart" Walter Williams and Madeline Spicer are scoring with the duet, "Underneath the Stars," as is, too, Rhoda Pall with "I'm Not That Kind of a Girl."

Leslie Elliott, with "Never Ask a Woman Her Age" and that universal favourite, "Oh, Cecil! I Shall Have to Call the Guard!" is meeting with her usual success at Hammersmith.

At Rochdale and elsewhere Ethel Leslie has been highly successful with "Too Many Girls," by Lee and Weston.

"Moonlight Love" is in Gertie Gitana's hands, a great favourite with visitors to the Ilford Hippodrome this week.

"God Keep You, Dearest Heart," likely to be a favourite and oft-heard ballad in the concert room this winter season, and D. Cameron Forrester and H. E. Pether have been congratulated by many foremost balladists on the success of the number.

Parker-Charles Music Publishing Co.

Robert Mulvey's rendering of Percival Newstead's "Jolly Old Tom" at Whitefield's last Saturday gained him applause which many longer-established "top-line" artists would have appreciated.

At Jesmond, Newcastle, Adolph Mickler is very successful with William North's "Wedded." Geo. H. Clayton's "El Kantara," and Percival Lewis' "Jolly Times." These numbers are, we hear, going "big" in Australasia.

Ethel Royston reports that her outstanding winner is Cecil Atherley's "Love o' Mine." This brilliant soprano adds that it is also by far the best number she has featured this year.

At Scarborough Joseph McLean is making a great success with A. Scott-Shaw's "The Sergeant-Major" and Geo. P. Lewis' "A Last Request."

This week Robert Mulvey is singing D. Cameron Forrester's "'Tis Then Your Spirit Speaks to Mine" and Percival Newstead's sacred song, "A Little Child Shall Lead Them."

The American Southern Syncopated Orchestra and Singers are shortly to feature Sheridan Gordon's "Lindy's Wedding," a coon song with a captivating melody. Another "darkey" number which promises to make a hit this season is J. M. Stuart-Young's "Nigerian Lullaby." Gerald O'Storn, the Irish tenor, has been engaged to feature this item, so there can be no doubt as to the issue—a "rattling" success.

"Madame Tussaud's" provides what is practically the only permanent museum of our national garb. The exhibition is often visited for particulars of costumes of the past for stage purposes, and was consulted for precedents in connection with the coronations of King Edward and King George. The exhibition has been in existence for the past 140 years, and in its spacious halls are shown not only the models but also the robes and regalia of our monarchs in an unbroken line from William the Conqueror down to the present time.

VARIETIES IN PARIS.

THE ALHAMBRA.

Polaire is appearing at the Paris Alhambra in "La Dame au Camée Rouge," a "re-incarnation" play, by Albert Willemetz and Pierre Despras, which is really one of the big dramatic family in which the action jumps from the present to the past and back again, only that this time the past happens to be a very long-passed past. Polaire is both Mirette and Myrrha. Mirette, known in certain haunts of Montmartre as the Lady of the Red Cameo, accepts an invitation to dine with Count D'Olivarès. She refuses a fabulous price for the cameo, whereat the gallant aristocrat tries to take it by main force.

A rapid "black-out," and we find ourselves in the pillared court of an Egyptian palace. Here the same incident practically repeats itself. The only difference is that Mirette, having slipped back into an earlier incarnation, is Myrrha, the Greek slave, and the cameo-collecting count is now—or, rather, was then—no less a person than Pharoah Rameses II.!

Polaire has one or two effective moments, in which she flames into sudden passion, but the sketch, as a whole, is very slight—hardly good enough for her. She is supported by Marjal (a singer), Jean Ayme, and Farga.

It is not often that a bill includes three such capital duo turns as those of Hengler Brothers, "silent" acrobatic comedians, Frank and Somers, club jugglers and "spoof" conjurers, and The Brads, billed as "amusing tumblers." "Mr. Brad," by the way, is a comedian of an extraordinarily droll and original type. These turns followed one another, and it says much for their quality that none of them suffered by the close contact, since, though very different in character, all three belong to the same class. They were received with roars of laughter and rounds of applause.

The tale of the duos is not yet ended—there still remain Geaikes and Geaikes (who were spoken of in a previous notice), the Krags, and Tony and Chica. The strong point of the Krags, a first-rate pair of gymnasts, is the demonstration of the power of the jaw—to sustain the weight of an athletic lady mounted on a cycle. Tony and Chica, appearing in gorgeous Mexican costume and in "Mexican varieties," play guitars, mandolines, and the piano, and dance a complicated tango. Chica is a lady of fascination, and the turn is good all through.

Reynolds, Donegan and Co., the dancing roller-skaters, come in for much admiration; Claude Golden amazes the audience with his cards manipulation; and Solo and Co.'s laughable absurdity, "A Lesson in Temperance," which comes last on the bill, sends them home, like Niobe, "all smiles."

LIVERPOOL AMUSEMENTS.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—Here we are having a first view of "Biffy," the new farcical comedy, which, on Monday evening, afforded great delight to a large audience. The whole thing was one laugh, and so everybody was satisfied. Mr. Henry Ford, in the name part, appeared quite at ease as the plausible Burglar; Mr. Arthur Conquest played the Provincial Mayor on broad lines, and secured many laughs; Miss Iris de Villiers was a lively and bold Miquette; and Fred W. Permain and Cyril Twyford, as the Deceiving Husbands, helped greatly with the fun. Valuable assistance also came from Miss Florence Leclercq and Miss Phyllis Birkett (the two wives), and Miss Vera Oliveyra played Rebecca in sprightly manner. The orchestra was controlled by Mr. Jimmy Glover.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Bertram Srawley.—The recently produced version of "Tarzan of the Apes" was not long in reaching Liverpool, thanks to the enterprise of the up-to-date Mr. W. W. Kelly. There was a large audience present on Monday evening when the well-known story was presented in its stage form, and followed with the keenest interest. The company sent by Mr. Arthur Gibbons gave an altogether commendable performance, the part of Tarzan being particularly well handled by Mr. Donald Adair. Mr. Edward Sillward made an impression with his difficult rôle of the She Ape; as the Loyal Sailor, Webb, Mr. Campbell Goldsmid, an actor of much experience, earned considerable favour; Miss Gwen Clifford introduced rich comedy as the maid Esmeralda; Miss Ivy Carlton made a charming Jane Porter; and praiseworthy work also came from Mr. James Hussey (the Professor), Mr. Mortimer Hancock (Mr. Ainslie), Mr. Marius St. John (Lord Greystoke), and Miss Mary Mallalieu (Lady Viola). The staging was excellent.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Mr. A. S. Pigott; Mus. D., Mr. Joseph Smith.—The new comedy, "Millicent and Mr. Smith," dealt with in another column, is meeting with much appreciation.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Felix Arthur.—Fred Karno's new burlesque, "What's What," is prominent here, causing great laughter through its interpretation by Ernest Sefton, Christine Cooper, Julia Bassett, Jack Mann, Lizzie Chambers, and Gus Elton. The strong variety part of the bill has as contributors the well-known Manny and Roberts, "The Messenger Boys from Broadway"; Jack Thompson, Annie Walker, and Cecilia Johnson, who provide a brilliant musical entr'acte; Les Eldons, remarkable comedy equilibrists; Harry Taft, as merry as ever; and Bruce Green, the popular "dame."

OLYMPIA.—P., Moss' Empires, Ltd.; R. M., Mr. James M. Buchanan; Mus. D., Mr. Albert Moore.—The new sketch, "Mummy's Precious," finds great favour, being ably presented by Tommy Mostel, John F. Traynor, Lily Griffin, George Harris, Winifred Preece, and George Mudie. The remainder of the programme is sustained by Robb Wilton, a very popular artist in Liverpool, who, assisted by Miss Florence Palmer, causes roars of laughter; Roxy La Rocca, harpist; Vanwy Chard, vocalist; McRae and La Port, the "Flying Scotsmen"; Norman Carroll, comedian and entertainer; and "We Three," a trio of versatile ladies.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—"Pretty Peggy" is proving a strong attraction here. The smart musical comedy is admirably staged, while Lew Lake's company comprise such capable artists as Chas. Austin, who keeps his audience in excellent humour; Fred Malcolm, a worthy supporter to the leading comedian; Florence Helm, a vivacious comedienne and pleasing vocalist; and Maudie Vera, a dainty little artist. There is a strong and well-balanced chorus.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchens; Mus. D., Mr. George Dibbert.—The big attraction this week is Messrs. Jazon and Montgomery's enjoyable musical comedy, "Everyland," which has had a very successful career. In the cast are Melvin and Mayo, Leo Fields, and Dolsey Cariello.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Edward M. Hamilton; Mus. D., Mr. Harry Walker.—In the bill this week are Ernest Shand, who brings a number of good and new things; Fred Brezin, the Anglo-French humorous entertainer; Brooklyn Comedy Four; Emmie Ardwick, in character studies; Wood and Zola, with a humpsti-bumpsti act; the De Breans, shadowgraphists and jugglers; Romeo and Rigo, with singing ventriloquial act; and Donaldson Weedon and company, with the funny sketch, "The Hunter's Dream."

LYRIC.—L., Liverpool Lyric Theatre Co., Ltd.; M. D., Mr. Henry C. Arnold; Mus. D., Mr. Cleaver Howard.—Good business is being done here with G. S. Melvin, comedian; Two Boyds, entertainers with a piano; Violet Levy, comedienne; Joe Dixon with novelty songs; Wee Dorothy Dodd, in character studies; the Four Richards, with artistic act; and Hal Bert, comedian.

Boors, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 215, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential-buildings, Dale-street; 45 to 47, Lord-street.

An interesting pantomime engagement is that of Miss Katie Kay as principal boy for "Tom, Tom, the Piper's Son" at the Prince's Theatre, Bristol. Miss Kay was last year at Sheffield as principal boy.

"FRIVOLITY FAIR."

A somewhat unique production, entitled "Frivolity Fair," and described by its sponsors as "a new tab show," was successfully launched at the Boscombe Hippodrome on Monday, Oct. 11. It is neither musical comedy nor revue, being just a pot-pourri of comedy, song, mimicry, and burlesque. Theatre World, Ltd., present the show, and its authors are George Arthurs and Worton David. The music is by Louis Jeromes, dialogue by Tom Walls, the production being under the personal supervision of Norris and Clayton. The principals are headed by Jack Edge, a clever and resourceful comedian, and Miss Madge White, who displays considerable charm and skill in song and dance. Miss Fabbie Benstead is a capital comedienne, and Bobby Howes and Stephen Adeson share largely in the success. Altogether there are eleven varied items, the most successful being Miss White's numbers with chorus of eight Frivolities, entitled "The Minstrel Show," "Swanee," and "The Bareback Ball"; Miss Benstead's "Ankle Parade," and duet with Bobby Howes, "The Old Home"; and the scenes in which Jack Edge chiefly figures, "Talking Tableaux," and "Why Women Suffer," and the duet, "Under the Cairo Moon," in which Miss Madge White and Jack Edge show exceptional versatility and mimicry, is a very prominent success.

"POTS AND PANS."

OR, "THE GILDED SPARROW."

Comedy, by F. Harwood, Produced at North Walsham, on Oct. 6.

The plot has to do with the adventures of a kitchen maid, left a fortune by her employer, a maiden lady, who is wheeled about in a Bath chair. She saves the lady from injury by runaway horses, and subsequently finds that the lady's fortune has been left to her instead of a good-for-nothing nephew. Before the will can be altered the lady dies from shock. The maid is bent on marrying the nephew, but the lady's companion, the nephew's real sweetheart, intervenes, and gets the maid to sign a document giving up her rights. A clause in the will provides that if the maid marries anyone but the nephew she loses the fortune, and in the end she is left friendless and penniless.

CONCERT PARTIES IN PARKS.

A report of the Sheffield Corporation on the season's amusements in the parks declares that the introduction of concert parties was a popular innovation, and seeing the lower expense of maintenance compared with a band, the collection arrangement was on the whole more satisfactory for them than for the bands.

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NEXT WEEK'S CALLS.

MONDAY, OCTOBER 25, 1920.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR NOVEMBER 15 NOW DUE.

BARNEY ARMSTRONG CIRCUIT.

BELFAST EMPIRE.—Knight and Brady, Vi. Platt, and company as booked.

DUBLIN EMPIRE.—Lawrence Wright, O'Shea Girls and Terry, Sadie and Billie Wedburns, Stephenson's Sketch.

EDINBURGH THEATRE ROYAL.—"My Aunt from New York."

HARRY BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Arthur Watson presents "AB Sugar" revue."

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 6.30).—Cornetia.

HAMILTON HIPPODROME (rehearsal, 1).—Dr. Walford Bodie, Cissie Shearer, The Prohmans, Cis and Eddie Allen, Steele and Rosa, Wal Lesby.

IPSWICH HIPPODROME (rehearsal, 2).—Joseph Hayman presents "Jack in the Box."

IPSWICH LYCEUM THEATRE.—"Milestones."

NORWICH HIPPODROME (rehearsal, 2).—Jerry and Co., Horace Ainsley, Bell Boys and Ringham, Annie Rooney, Malvina, George Lee, Ernest Krake and Co.

PAISLEY RINK PALACE (rehearsal, 12).—Nevis and Neil, Stopher, Jim C. Max.

PAISLEY THEATRE (rehearsal, 12).—Alma Le Dare, Walter Kemp and Co., Hughie Ogilvie, Yelson Trio, Le Dair, Crasey Hicks and Pass, Will Lacey.

KENNEDY CIRCUIT.

CANNOCK HIPPODROME.—"The Girl in the Taxi."

DUDLEY OPERA HOUSE AND HIPPODROME.—Mrs. Kimberley and Frank Liston present "The Home of the Fairies."

WEST BROMWICH EMPIRE.—Geo. Sax's "Merry Thoughts."

WEST BROMWICH OLYMPIA.—Gallimare's "Ship Ahoy!"

WEST BROMWICH THEATRE ROYAL.—Lea Corentez and Jerrold Heather's Rep. Company.

LONDON SYNDICATE HALLS.
(See page 23.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Hetty King, Vernon Watson, Maidie Scott, D'Arcy Woolven Trio, Billy Bennett, Will H. Fox, Ern E. Roma, Gilbert Heron and Co.

COLLINS'S MUSIC HALL (rehearsal, 12).—G. H. Elliott, T. E. Dunville, The McKays, Victor Kelly, Daimler and Sadie, Winnie Arthur, Torino.

CROYDON EMPIRE (rehearsal, 12).—Six Bros. Luck present "What Next," Glenroy Troupe, Audrey Knight.

GRAND CLAPHAM (rehearsal, 12).—Kate Carney, Jay Laurier, Wilson Hallett, Vera Wootton, Ben Albert, Tom E. Hughes, Kasracs.

HAMMERSMITH PALACE (rehearsal, 12).—Ernie Lotinga and Co., Jack George Mozart, Jack Thomas, Jen Latona, Horace Jones and Partner, De Busse.

CARDIFF OLYMPIA (rehearsal, 11).—Serva Dane, Chas. Elstree. Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former theatre?

EDINBURGH EMPIRE (rehearsal, 1).—Susie Marney, Will Hay, The Two Ascots, The Martinis, Stan Kavanagh and Co., De Alma, Tom D. Newell, The Two Bobs.

FINSBURY PARK EMPIRE (rehearsal, 1).—James Fawn, Renee, Al. D. Young presents The Five Nuts, Hedges Bros. and Jacobson, Sam Mayo, Huntley Wright in "A Breath of Fresh Air," Mayne and Sheridan.

GATESHEAD EMPIRE (rehearsal, 1).—The Monks of St. Bernard, Two Anarios, Decima and Eddie McLean, The Beretta Trio, &c.

GLASGOW COLISEUM (rehearsal, 11).—Dick Tubb, The O'Gorman Bros., Emmett Adams presents "Misery and Co.," Frank Van Hoven, Misquette and Maxly, Meredith and Admil, Navarro and Assistant, Florence Wray.

GLASGOW EMPIRE (rehearsal, 11).—George Morton, George Jackley, Frank Whitman, Moss' Empires, Ltd., present Jack Gallagher and Company in "Hold Your Hand Out," Phil and Phlora, "We Three," Ex-Private Mills.

HULL PALACE (rehearsal, 1).—Claude Gardner, The Yamayama Troupe, Wee Georgie Wood and Co., Broughton and Creedon, Jack Lane, Bernard, Mutt and Jeff, The Cycling Brunettes.

LEEDS EMPIRE (rehearsal, 1).—Albert de Courville's "Joy Bells."

LIVERPOOL EMPIRE (rehearsal, 1).—Bob Anderson, Gordon Finlay, Three Sisters Vincents and Brother, J. W. Rickaby, Barrett and Knowles, Lynda Martell, Captain Raymond Phillips.

LIVERPOOL OLYMPIA (rehearsal, 1).—Daisy Wood, Walter McNally, Nellie Wallace, The Vedras, Donald and Carson.

RAYMOND Wonderful Wizard With Wit.

Arthur Astill assisted by Miss Gwen Fontaine, Stagpoole and Spier.

LONDON HIPPODROME (rehearsal, 11).—"Jig-Saw."

NEWCASTLE EMPIRE (rehearsal, 1).—Naughton and Gold, Tom Davies' Trio, Harry Lauder, Tucker, Violet Essex, The Steppes.

NEW CROSS EMPIRE (rehearsal, 1).—Winifred Ward, May Talbot, Betty Barclay and George Glover, Royal Southern Singers, James Stewart, Mauux and Mazette, Three Ernests, Hart and O'Brian.

NEWPORT EMPIRE (rehearsal, 1).—Power and Bendon, Tex McLeod, Nixon Grey, Louie Douglas and Sonny Jones, Lauri Howard, Nan Terry, Zelliss.

NOTTINGHAM EMPIRE (rehearsal, 1).—Alfredo, Lake and Barrasford, Cicely Courtneidge, Boy Ronald, Frank O'Dell, The Rounders, Three Sisters O'Hara, The Girtons.

PRESTON EMPIRE (rehearsal, 11).—Messrs. Grossmith and Laurillard present "Chu Chin Chow."

SALFORD PALACE THEATRE (rehearsal, 11).—Messrs. Wylie-Tate present "The Passing Show of 1920."

SHEFFIELD EMPIRE (rehearsal, 1).—Harry Day presents "Jingles."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—George Shurley presents "Hullo! America."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Du Callon, Edwin Lawrence, The Mongadors, George Wilbey, Willie Rolls, Witt and Stevens, Billy Wells and Eclair Twins.

(Note.—South Shields bars Tynemouth.)

STRATFORD EMPIRE (rehearsal, 1).—Sisters Martelloni, Ted Charter, The Morandinis, Royal Bartle Quartette, Albert Whelan, Roxy La Rocca, Farr and Farland, Dolly Elsworthy.

RAYMOND Wittiest of Wizards.

SUNDERLAND EMPIRE (rehearsal, 1).—Wal Langtry, Olga Morselli, Bert Weston, Frank and Vesta, Beaumont Collins and Co., Alice Craven, Emillion Brothers.

SWANSEA EMPIRE (rehearsal, 2).—Mary Ann Clarke, Moss' Empires, Ltd., presents Tommy Mostel and Company in "Mummy's Precious." The Saschoffs, Thomas Tell, Bruce Greet, Ted Hopkins, Martin and Castle.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Grossmith and Laurillard's No. 1 Company in "Kissing Time."

STOLL TOUR.
(See page 23.)

THE AWARD CIRCUIT.

(Note.—Rehearsal at all theatres at 1, with the exception of the Jubilee Hall, which is at 12 o'clock. All artists must attend.)

CHEPSTOW PALACE.—Dawn and Dorriss. ("The Night of the Party," Oct. 25, 26, and 27.)

FROME PALACE.—"Peg o' My Heart," Oct. 25, 26, and 27.

SALISBURY NEW THEATRE.—Lowell Thomas Travelogues, Oct. 25, 26, and 27.

SALISBURY PALACE.—Carl Hertz, Bros. Obo, The Hadens, Geo. Murphy, Artistic Four.

WARMINSTER PALACE.—"Peg o' My Heart," Oct. 28, 29, and 30.

WEYMOUTH ARCADIA. — Lowell Thomas Travelogues, Oct. 28 and 29.

WEYMOUTH JUBILEE HALL.—Haig Bros. and Ryan, Geo. Calvers, Zoe and Zona, Renee and Assistant, Sinclaris and Dalva.

YEOVIL PALACE.—Harry Stiles, Olive and Moore.

VARIETY THEATRES CONTROLLING CO. LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Sons of the Sea."

BRIGHTON HIPPODROME (rehearsal, 12).—"The Circus Queen."

GLASGOW ALHAMBRA (rehearsal, 12).—"Pretty Peggy."

LEEDS HIPPODROME (rehearsal, 12).—"Too Many Girls."

LIVERPOOL HIPPODROME (rehearsal, 12).—Scot Gibson, Three Jees, Doria's Dogs, Odette Myrtil, Geo. Bass, Ethel Levey, Fredk. Sylvester, Hayden and Nevarde.

RAYMOND Pursuits Plentiful.

MANCHESTER PALACE (rehearsal, 11).—Varney and Butt, Artaxo Bernards, Ernie Mayne, Melville Gideon, Harry Weldon, Merle's Cockatoos, and company as booked.

NEWCASTLE HIPPODROME (rehearsal, 12).—Jimmy Learmouth in "Jollities."

PARIS ALHAMBRA.—Period commencing Nov. 8, 1920.—Gavrilov, La Ventura, Laveen and Cross, Takeo, Nicol and Martin, Gaston Palmer, Claude Terrasse's Operette, Keen and Waller, Four Ismay Girls, the Artward Bros.

PORTSMOUTH HIPPODROME (rehearsal, 1).—"The Follies of 1920."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Chu Chin Chow."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Lily Lena, Nelson and Nelson, Thornley Dodge, Gt. Carmo, and company as booked.

SOUTHEND HIPPODROME (rehearsal, 12.30).—"Shamrock Time."

WOLVERHAMPTON EMPIRE (rehearsal, 12).—Harry Tate, Cooper and Lait, Harry Shirley, Syd Moorehouse, Mart and Pep, and company as booked.

MISCELLANEOUS.

ALDERSHOT ALFRED HERT'S MILITARY HALLS (rehearsal, 2.30). — Poole and May, Phil and Brooks, Bren and Starr, The Robinsons, The Lancers, Noel and Kay, Gerald Maude and Bessie Astbury, Lon Moren, Reuben More, "Cora," Nat Collins, Eddie Daly, Mons Leno, Lily Ash, Daisy Moore, Hettie Tilbury, Gus Keeling, Dore Wilson.

ASTON HIPPODROME (rehearsal, 12).—Sandy Powell, Frank Elliston and Co., Eileen and Marjorie, Derry and Sloan, Pearl Mitchell and Sister, Two De Meurs.

AYR PAVILION THEATRE (rehearsal, 1).—H. Lee's "Hooch Aye" revue.

BATH PALACE THEATRE. — Leslie Stanelli and Edgar, Trevor and Ware, Lee Worth, The Musical Lestos, Thirza Fanon, Bros. Laws.

CANNING TOWN IMPERIAL (rehearsal, 11.30).—Harry Champion, Dale and Clifford, Nellie Banks, Violet Levy, Fred Eustace and Co. present "The Family Name," Charles Hackman.

CHELTENHAM COLISEUM. — "Oh! What a Lady" revue.

COVENTRY HIPPODROME (rehearsal, 1).—Ike and Will Scott, Griffiths Bros., Billy Sunday, Vanwy Chard, Edis and Forbes, Billie Val and Partner, Ringle Bros.

DUNDEE KING'S THEATRE (rehearsal, 12).—Wood and Court, Sammy Shields, Ivy Gallard, Charlie Rich, Five Wartons, Yost and Clady, Southwood and Lady.

GLASGOW PAVILION (rehearsal, 11).—Lawrence Brough, Les Grandes Stellas, Nelson Jackson, Rastus and Banks, Manuel and Francois, Connie Browning, Neville Delmar.

LONDON VICTORIA PALACE.—Arthur Prince, Noni and Partner, Nellie Wigley, Dolly Victoria and Brother, Jean Andrews, Guilly and Jeanny, Herbert Lee, Texas Two, Norman Clapham.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Coverdale's Dainty Dots, Jimmy Loft, Bert Hughes, Chilton and Vanite, Jack Shires, Mina and Nora, Seven Jellicoes.

PENGE EMPIRE (rehearsal, 12).—"The Kiss Call."

PETERBOROUGH THEATRE ROYAL (rehearsal, 1).—"A Temporary Gentleman."

READING PALACE THEATRE. — Vincent Lawson presents "The Bridal Suite," Alfred Jepson, Wheeler and Wilson, Gazette, Maidie and Gent., O'Keefe, George Dixon, Haviland and Dressler.

RICHMOND HIPPODROME (rehearsal, 12).—"Mr. Pim Passes By."

WALHAM GREEN GRANVILLE (rehearsal, 12).—Billie Reeves and Co. in sketch, "The Right Key, But the Wrong Flat," Scotch Kelly, Irene Rose, Chas. Sherwin, Felovis, McLean Twins, W. G. Watts, Arthur Albert, Pathé.

"EXCLUSIVE SERVICES."

DAMAGES FOR WRONGFUL DISMISSAL.

At the Westminster County Court, on Monday afternoon, Judge Sir Alfred Tobin heard an action to recover £30 for alleged wrongful dismissal, brought by Ralph Grayson, a variety artist, of Kennington Oval, against George W. Lattemore, proprietor of the American Southern Syncopated Orchestra.

The plaintiff said he had been on the halls for nine years, his speciality being singing and dancing. After seeing him at The Bedford, Camden Town, the defendant contracted to employ him as a performer for three months' tour at £8 a week, to be increased to £10 if he played in vaudeville or variety theatre.

When the company was at Edinburgh on May 4, Mr. Galley, the defendant's manager, asked him to go out and distribute show handbills at houses in various parts of the town. He refused, and four days later, on pay day, the defendant said he must be discharged, because he had objected to obey the manager's orders to distribute handbills. He (plaintiff) replied that he was justified in refusing to demean himself by becoming a bill distributor. Defendant then asked him to go back to London, where he would try and find him an engagement. He declined, but during the remaining 10 weeks of the tour presented himself at each theatre visited by the company, but defendant never called upon him.

Answering Lord Tiverton (defending) plaintiff said his speciality was as a cracker dancer. He had never heard that members of the orchestra did distribute bills round Edinburgh the next day after he was asked to do so.

His Honour held that plaintiff had been wrongfully dismissed, and awarded him £25 damages. The phrase "Exclusive services" in the contract letter could not mean that plaintiff should undertake bill distributing.

Mr. Harold Reeves, of 210, Shaftesbury-avenue, has just issued another number of "Music and Musical Literature," consisting of a list of musical works, secondhand and new. Amongst the most interesting of these are the "Chansons Populaires," a remarkable collection of traditional airs and songs of the French peasantry; and a complete set of the publications of the Musical Antiquarian Society, which include the principal works of the great Elizabethan madrigal composers.

Bolshevism in Music.

Dr. J. Warriner will deliver a lecture on "Bolshevism in Music—Illustrations, Examples, and a Warning," at the Trinity College of Music, Mandeville-place, W., on the afternoon of Wednesday next.

ROXY La ROCCA
WIZARD OF THE HARP.
All Coms., JOE SHOEBRIDGE (LEW LAKE'S AGENCY)

JUNE MILLS
Assisted by WM. INNES. HIPPO., PORTSMOUTH. WALTER BENTLEY.

ARTHUR BROUGH
LEW LAKE'S AGENCY. 'Phone: Chiswick 532.

"STRAD"
AND HIS VIOLIN (Late GROCK & PARTNER).
Great success Provinces. MOSS and CONTROLLING.
First Appearance London this week, STRATFORD EMPIRE.
All Agents invited to see my act. I don't sing, nor dance, but I *do play* that fiddle.
P.A.—43, Chalk Farm Road, Camden Town, N.W.1.

MR. WILL VAN ALLEN'S £1,000 CHALLENGE.

In view of persistent and sinister suggestions that Will Van Allen, the famous tramp musical comedian appearing this week at the Holborn Empire, is of German origin, for which there is not the slightest foundation, he has been advised to take what action may be necessary to stop the annoyance.

As is usual in cases of this kind, where jealousy and malice can be the only reason for attack, the methods being adopted for spreading this dastardly suggestion are of such a cunning nature that it is difficult to bring a charge against any particular individual, and the only course open to Mr. Van Allen, is to offer to pay

ONE THOUSAND POUNDS

to anyone who can prove otherwise than that Mr. Will Van Allen is British *born and bred*.

Mr. Van Allen will be pleased to receive any communications referring to this challenge at 10, Museum Chambers, Bury Street, W.C.1.

KATHLEEN GRAHAME
THE ROYAL ACADEMY VIOLINIST.
ON TOUR.

HERBERT LEE
Featuring Weston & Lee Numbers.
This Week, CHISWICK EMPIRE. Next Week, VICTORIA PALACE
All Coms. HARRY DAY.

CECIL THE BOYS WHO HAVE GOT JUST WHAT IT TAKES **IAN**
LAW
Our Latest Song: TARZAN OF THE APES.
HEDGES BROS. & JACOBSON.

All Agents submitting our Act without written consent must stop. Those who wish to submit our Act, write for written consent to
NATHANO BROS.,
23, LITTLE RUSSELL ST., LONDON, W.C.1.

PHOTO POSTCARDS
Of Yourself taken from any Photo.
50 for 6/9. 100, 10/9.
S. E. HACKETT,
Works: 23, July Road, Liverpool, E
SAMPLE CARD FREE.

The Dance Mad Fiddler.
FRANK
WHITMAN.
THE "MODEL" FIDDLE ACT so many try to copy.
EMPIRE, NEWCASTLE.
Coms.—REEVES AND LAMPORT.

KEITH PROWSE & CO. LTD.,
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BANDS, ENTERTAINERS, VOCALISTS, INSTRUMENTALISTS.
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CAMBERWELL NEW ROAD

DOLLIE AND BILLIE
The most wonderful and artistic Juvenile Entertainers in Vaudeville to-day are this week appearing in Town at the
LONDON COLISEUM
and creating a
BIGGER SUCCESS THAN EVER
Booked for all the leading tours, and commence the L.T.V. tour next week at the
WILLESDEN HIPPODROME.
All Coms. direct to—
W. J. LARGE, en route.

BIRTHS, MARRIAGES & DEATHS

DEATH.

ALBERT WESTON, of Weston and Lynch, on Tuesday, Oct. 12, at 254, Kennington Park-road. Deeply mourned by his wife, Nellie Lynch, and brothers, Louis, Alf, Henry.

IN MEMORIAM.

HARLEY.—In loving remembrance of my dear brother, Rex Harley, who died Oct. 16, 1909. "They pass beyond our touch, beyond our sight, Never beyond our love and prayers."

Position of trust required by energetic business man who is willing to accept nominal salary to learn theatrical, variety or cinema management.
Box 690, "The Era."

JEN LATONA *In Songs of Character & Humour.*
STILL GOING STRONG.
READ the GLASGOW Press last week:—

Pavilion.—Entertainers at the piano are not so numerous as to cloy, and certainly if they all had Miss Jen Latona's breezy way with them the demand would be greater than the supply. Every number she sang went down with a roar. Never for a moment did Miss Latona allow the fun to flag. The fact that she writes her own songs will probably account, to a great extent, for the personal success she makes of them, and the audience last night showed their full appreciation of an excellent turn.

Jen Latona is at the head of the bill, and there is still nothing in her business to suggest that she can be displaced from that eminence.

Pavilion.—High-class variety is provided at the Pavilion this week. The return visit to the city of Jen Latona is very welcome, and last night she delighted large audiences with characteristic songs.

NO VACANCIES NEXT YEAR. VERY FEW IN 1922-23 & 24.
Sailing for South Africa (3rd Tour) in December.
This Week—Hippo., BRISTOL. Next Week—Empire, CARDIFF.
Representative - - - GEO. BARCLAY.

"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

CINEMA SCHOOLS.

AND THE NEW LICENSING ACT.

FOR a considerable period we have been urging that all cinema training schools should be compelled to show their credentials before being allowed to remain open for business. In the various leaders we have written on the subject we have pointed out that genuine schools of instruction would only be too pleased to furnish such testimony of their efficiency and worth, since they had everything to gain by such action and nothing to lose. Personally, we do not think that the coming registration of theatrical and cinema training schools is going to be of very much service in the cause of justice, although it is a step in the right direction. But it is not more than a step. Here is the text of the measure, as sent us by the London County Council:—

"On and after Jan. 1, 1921, any person who offers to teach or train those desirous of employment as actors, singers, dancers, musicians, or in other similar capacities at theatres or music halls, or in connection with cinema film production, and who, directly or indirectly, offers or holds out a prospect of such employment as an inducement to those who desire to be so taught or trained, is deemed to be carrying an on employment agency within the meaning of the London County Council (General Powers) Act, 1910. Every such person must therefore obtain a licence from the Council to enable him to continue business after that date. The carrying on, after Jan. 1, 1921, of an unlicensed training school renders the offender liable to a maximum penalty of £50, and to a daily penalty not exceeding £20."

All this sounds very drastic, and on the face of it one might reasonably suppose that after New Year's Day five out of six of the present cinema training schools would have ceased to exist.

WHAT ABOUT CREDENTIALS?

But in our opinion the unimportance of the table of questions which have to be answered by every applicant for a licence will rob the measure of much of its value. These eleven questions concern themselves almost wholly with the name, addresses, and nationality of the applicant, and whether he be married, proposes to employ alien instruction, or is interested in any other training school. There is not a word about credentials, although the applicant is asked to give the names of any similar training schools with which he has been previously connected. In our opinion, the most vital asset of any applicant for a licence of this kind is whether he is competent to teach. He should be required to give the names of two reputable persons connected with the film industry who are prepared to propose and second him, as it were, and he should also be compelled to mention the names of the various producing companies he has been associated with, either as producer or actor. Other instructors licensed by the L.C.C., including their own schoolmasters, have had to provide practical details of their past experience before being allowed to teach; why should not cinema school instructors have to give the same credentials? As it is, it seems to us that many of the unsuccessful and incompetent producers and actors who find their way to cinema schools as instructors, will still be able to pursue their inexpert and unscrupulous treatment of the vain, foolish, and lazy folk who form the greater proportion of the vast army of the screen-struck.

Anyway, a very few months will prove whether we are right or wrong.

ROUND ABOUT FILMLAND.

Popular Child Actor in Gaumont Serial—The New Broadwest Production—Another Racing Film.

Tiny Tim in New Gaumont Serial.

Not the least interesting feature of the new Gaumont serial, "Two Little Urchins," which is to follow "The Hawk's Trail," is the re-appearance of Tiny Tim, one of the most popular child actors on the screen. This diminutive little gentleman will form one of a quartette of children who are playing in Louis Feuillade's next picture, others being little Olinda Mano, who also played in "Barrabas," and Sandra Milowanoff. The mystery in the story develops rapidly in the first few episodes, and it is believed that this will prove to be the most interesting of all the Gaumont French serials yet produced. Many other favourites will make a re-appearance, including Gaston Michel, Mm. Hermann, Mathe, and Biscot. Also Mlle. Rollette, Lugane, Blanche Montel and Alice Tissot. The first episode of the serial opens up with some remarkable funicular railway scenes in the Alps, and some interesting racing, and the production promies to be a very beautiful one. The release date will be June 6, 1921, and trade shows will be announced shortly.

A Gamble in Lives.

Mr. Edward Godal has just completed his special B. & C. production of the film version of Frank Stayton's play, "The Joan Danvers." The cast of this film, which will be entitled "A Gamble in Lives," includes Malvina Longfellow, Norman McKinnel, Alec Fraser, Miss Lorenzo, and many other well-known artists. The trade show will probably be fixed for two or three weeks from now.

A Broadwest Film for January.

The new Broadwest production, which was shown at a private exhibition recently, will be released on January next. This film, which stars Stewart Rome, and is entitled "The Great Gay Road," is the second Broadwest film to be shown on the English screens within three months of its completion. Those who are familiar with the Tom Gallon story will look forward to seeing the film, for it is one of those refreshing and typically English pictures which always prove attractive.

"The Romance of a Movie Star."

Those who are anxious to see what the interior of a film studio looks like, whilst films are actually being taken, should not fail to see the Broadwest film, "The Romance of a Movie Star," which is released on Oct. 21. Violet Hopson appears as Vanna George, famous movie star, whilst Stewart Rome, Gregory Scott, Cameron Carr, Mercy Hatton, and Violet Elliott, appear in other important parts. In this film are included some fine views of London and English country, and picturegoers cannot fail to recognise the beautiful view from the top of Richmond Hill. Some difficulty was, we hear, experienced in obtaining several of the exterior scenes, for Miss Hopson, who acts at acting, appeared in the open in the costume of a Spanish dancer. Huge crowds collected to watch her at work, and on several occasions inquisitive members of the audience walked right across the scene just as the action of the incident had been partly completed, and the scene had to be taken again.

Another Racing Film Completed.

"A Rank Outsider," another of the Nat Gould series of Broadwest films, has been successfully completed, and is now being assembled for the trade exhibition. This film stars Cameron Carr, for the villain is the most important character in the story. Every advantage was taken of the recent glorious weather, and the little town of Newmarket took a lively interest in the film races which were run for "A Rank Outsider."

Another Comedy Coming!

Gerald Ames and Gaston Quiribet, the joint producers of "Once Aboard the Lugger," the Hepworth picture recently submitted to the trade, and which met with an enthusiastic reception, are at work on a screen version of "Great Snakes." This is a most entertaining yarn, adapted from the book by William Caine.

New Hepworth Releases.

"Anna the Adventuress" (the Cecil M. Hepworth production of the novel by E. Phillips Oppenheim) will shortly be showing in the picture theatres, followed by the release (on December 20) of the first of the series of "The Amazing Quest of Mr. Ernest Bliss" (made by Henry Edwards from the stories by the same famous author).

Versatile Actress-Authoress.

Miss Nell St. John Montague, the actress-authoress who has been resting for the past two months, after a strenuous run of engagements, is, we hear, returning to work, and will be seen in an important part in one of the Ideal Film Company's new productions. Miss Montague will be remembered in the leading rôles of her own plays, "A Barrier," "An Irish Lead," and "Room 7." She has also appeared in a variety of films, among them "General Post." A clever stage and screen actress, her versatility may be judged from the fact that she has successfully handled the parts of a Vampire, a Nun, an Irish Colleen, a Coster Girl, and "The Second Mrs. Tanqueray."

Doris Ashton.

The popular vocalist, Doris Ashton, made her re-appearance at the Ealing Broadway Cinema last week, after a brief absence, and met with the heartiest of receptions nightly. Miss Ashton desires to record her appreciation and thanks to the manager, Mr. J. Moore, and the staff, for a very happy week.

Vitagraph.

Jimmy Aubrey has, we hear, completed three new comedies for Vitagraph. They are "The Trouble Hunter," "His Jonah Day," and "The Back Yard."

"The Suitor" is a comedy in which the Vitagraph Comedy King leaps from a speeding motor-cycle to a ladder extending from an airplane, and is catapulted hundreds of feet into the air. Lucille Carlisle is leading lady in "The Suitor."

Earle Williams, following his success in "The Fortune Hunter," Winchell Smith's stage comedy, has just finished another comedy drama for Vitagraph. It is called "The Romance Promoters," and affords the star another excellent opportunity to display his cleverness in light comedy rôles.

"The Art of Boxing."

"The Art of Boxing," a new picture in which Jim Driscoll, the well-known Welsh fighter, appears, is not a drama but, as its title indicates, a screen exposition of the noble art of self-defence by one eminently fitted for the task. The picture shows every trick and artifice of attack and defence, first at the ordinary quick speed and then slowly, so that its lessons can be understood even by the least experienced. It is in two parts and will be released shortly.

"Pride of the Fancy."

It is seldom that Tom Reynolds is seen in screen work other than clean thrown. In "The Pride of the Fancy," however, the Granger-Samuelson photoplay founded on George Edgar's novel, Tom appears with the fiercest of moustaches, and is, we hear, the life of a merry throng. As the name implies, "The Pride of the Fancy" deals with sport, and the many Bohemian characters connected with the turf and prize-ring. Kid Gordon takes the part of a popular boxer, and gives a clever exhibition of the noble art.

"Love Maggie" Nearly Completed.

"Love Maggie," the Granger-Samuelson photo-play, the sequel to "The Honeypot," is nearly completed. The story, which has been produced by Fred. L. Granville from his own script, features Peggy Hyland as the irresistible Maggie. "Love Maggie" shows many of the trials inseparable from the life of a chorus girl who wins fame and fortune. Granville has, we hear, introduced the human touch, and the story makes a strong appeal to the heart, in addition to being a clear reflection of the life it depicts. Both "The Honeypot" and "Love Maggie" are founded on the novels by Countess Barcynska.

SHEFFIELD CINEMA TRADE DINNER.

The second annual dinner of the South Yorkshire Cinema Renters and Exhibitors took place at the King's Head Hotel, Sheffield, recently, and the function was a very successful one. Mr. Tom E. Summerfield, of the Wellington Film Service, presided, and after the Loyal Toast had been honoured, the Chairman proposed continued success of the industry. He said that a trade like theirs, which was making progress by leaps and bounds, deserved more recognition. Too long it had been kept in the background of the amusement world. Their principal failing was a lack of understanding between the renters and exhibitors on matters which were to their mutual advantage. Clean, good pictures and well managed halls were two other vital factors to their trade. Renters' representatives also came in for strong criticism from the Chairman. There would always be good and bad films, and it was best to be perfectly honest about them, for such a course gave an exhibitor confidence, and he would pay a better price for a really good film. At present, if he took the word of the representative he got let down; with the result that on the next occasion he was very wary, and the renters usually got something in the nature of a boomerang.

E. J. Woollen said that the need for a better understanding of each other had been demonstrated by the recent disputes on the question of contract. There was little doubt, said Mr. Woollen, that given reasonable understanding and a broad view, such a dispute would never have come into existence.

There was a varied musical programme, in which the chief item was a topical burlesque specially written for the occasion entitled "How Films are Booked." The cast in this was George Haines, Henry Fieldman, and Dave Gilpin, as the Director of the "Dead and Alive Cinema," and Ben Simmonds as the representative of the "Let You Down Film Agency."

BECK'S NEW DEPARTMENT.

DARK-ROOM AND STUDIO EQUIPMENT.

The Beck Cinematograph Manufacturing Co., Ltd., of Beck House, 91, Shaftesbury-avenue, London, W. 1, has opened a department for the supply of cinematograph dark-room and studio equipment, under the management and personal supervision of Mr. William E. Baker, a dark-room specialist, who is a well-known expert.

Messrs. Becks have a large stock of studio and dark-room supplies—perforators, printers, developing frames (wood and pin), developing tanks (for all systems), drying drums, &c.

Repairs and maintenance are a special feature. A very complete range of tinware in stock, and special tins may be matched to customers' requirements.

Messrs. Becks are making a special feature of chemicals. Purity is guaranteed, and also prompt delivery.

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"PASSERS BY."

STEPSISTER'S EFFORTS TO PART TWO LOVERS SUCCEED, BUT LOVE FINALLY TRIUMPHS.

Production ..... J. Stuart Blacton
Star ..... Herbert Rawlinson
Type ..... Drama
Length ..... 5 Reels
Distributors ..... Pathé

This picture opens with a dinner party given by Lady Hurley for the purpose of introducing her ward, Beatrice Dainton, to her stepbrother, Peter Waverton. Lady Hurley suspected an affair between Peter and Margaret Sunners, the household governess, whom she dismisses. She intercepts Margaret's letters to Peter, and the latter, though loving Margaret, becomes engaged to Beatrice. Six years elapse, during which time Margaret works hard to support herself and her little son Peter. One night she seeks shelter from the rain and fog in the porch of Peter Waverton's house. Peter recognises her, explanations follow, and the picture finishes on the note of a wrong righted and the promise of a happy future for Peter, Margaret, and their little son. Mr. Herbert Rawlinson gives an admirable and consistent portraiture as Peter Waverton, and is supported by a competent cast. Lighting and photography are excellent.

See our Film Markings.

* * *

"THE AWAKENING OF RUTH."

DECEIVED GIRL FINDS HAPPINESS WITH A KINDLY DOCTOR.

Production ..... Edison
Type ..... Drama
Star ..... Shirely Mason
Length ..... Five Reels
Distributors ..... United Kingdom

"The Awakening of Ruth" is a simple, straight-forward film which will provide excellent entertainment for any class of audience. Shirely Mason is very good as Ruth, and the outdoor settings are most picturesque. Ruth lives with her soured old father, on an island supposed to contain hidden treasure. Years of unrewarded toil have not improved the old man's temper, and his daughter welcomes with pleasure the arrival of a city boy from a yacht anchored in the bay. Love follows friendship, and the boy leaves for New York, promising to return. But, surrounded by his gay friends, he forgets his holiday love, and Ruth waits in vain. After her father's death the girl is befriended by a kindly doctor and clergyman, and thinking that two old chests she has discovered contain gold, she goes to the city to study singing. Unknown to the girl, her two friends by sundry sacrifices scrape together the money, and Ruth, with the offer of a star rôle returns to the island with the good news. Having seen her in New York, the boy follows, and begs forgiveness. But Ruth has at last awakened to a realisation of his selfish nature, and she chooses as her husband the kindly doctor.

* * *

"THE STRANGE BOARDER."

ANOTHER EXAMPLE OF A FOOL AND HIS MONEY.

Production ..... Goldwyn
Star ..... Will Rogers
Type ..... Drama
Length ..... Five Parts

The "strange boarder" is a somewhat simple-natured rancher from the West, who, in order to give his little motherless son a proper bringing-up, sells his claim, and proposes to invest in a commercial concern in town. His primitive get-up and manners make him an easy prey for the sharks who infest the financial quarters of the city, and he is soon "eased" of his savings, and also has to spend a couple of terms in gaol. He, however, finds a good friend in a kind-hearted girl who had mothered his little son during his father's enforced absence, and thus, despite the fact that he never recovers his savings, he is more than satisfied with his town experiences, and returns back to the open country in the best of humours. The acting of the principal character by Mr. Will Rogers was admirable, the warm-hearted nature of the man being finely conveyed. Support and photography also good.

[See our Film Markings.]

* * *

"LASCA."

GIRL'S SACRIFICE FOR LOVER'S SAKE.

Production ..... Universal
Type ..... Drama
Stars .. Frank Mayo and Edith Roberts
Length ..... Five Reels
Distributors ..... P. B. O.

Adapted from Frank Desprez's famous poem, "Lasca," is an attractive out-of-doors film, and is suitable for most theatres. Edith Roberts is a fascinating Lasca, and Frank Mayo does his usual good work. The scenery throughout is delightful, and the stampede incident lacks nothing in the way of realism. Lasca, a child of Nature, lives a happy, care-free life in a Mexican village. Her new friend, Anthony Moreland, a young ranchman, treats her as an adored sister, but Lasca grows to love him, and suffers accordingly. Moreland has visitors; a city girl and her fiancée, and the former commences a sly flirtation with Moreland, and poor Lasca is inconsolable. Later a violent storm causes the cattle to stampede, and to save the man she loves, Lasca shelters his form with her own body, thus making the supreme sacrifice.

* * *

"A DANGEROUS AFFAIR."

IRISHMAN SAVES AMERICAN FROM DISINHERITANCE.

Type ..... Comedy-Drama
Star ..... Herbert Rawlinson
Length ..... 5 Reels
Distributors ..... Hayward

An exciting story of adventure and pluck, "A Dangerous Affair" should please most audiences. Herbert Rawlinson, as the spirited hero, puts in some good work, and among the clever cast are Stewart Holmes and Florence Billings. James Rance, an eccentric millionaire and keen chess player, threatens to disinherit his grandson, Tommy, if the latter fails to keep an appointment to play the game. Gilbert Rance, Tommy's uncle, plans to possess the millionaire's wealth, and tricking his nephew into the belief that he has murdered a man, carries him off to his country place. Else, Tommy's sister, asks the aid of Terrance Redmond, a dare-devil Irishman, and the latter, discovering Gilbert's little game, endeavours to rescue Tommy. Many exciting adventures follow, but finally Terrance is successful in his efforts, and Tommy is able to keep his important engagement.

[See our Film Markings.]

* * *

"IN THE DARK."

LOVE AND DUTY GO HAND IN HAND.

Production ..... U.C.I.
Type ..... Drama
Star ..... Rice Bruna
Length ..... 5 Reels
Distributors ..... L.I.F.T.

An Italian film, which is never overacted, but always entertaining, "In the Dark" is an original subject which should greatly please British audiences. Rice Bruna, the star, has a fascinating personality, and is well suited in her part. The staging is of the highest possible standard, and the dancing sets proof of the producer's skill in handling crowds. The story concerns a journalist and a society girl, and tells of the latter's connection with the death of a well-known man. The journalist, falling in love with the girl, has his suspicions lulled, but later he has tormenting doubts. Another man is murdered, this time in the girl's boudoir. She makes no explanation, and is arrested, but eventually the baffling mystery is unravelled, this incident being cleverly carried out.

[See our Film Markings.]

THE ANCHOR FILM CO'S.

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"THE ERA" FILM SECTION

OWEN NARES AND ENA BEAUMONT IN "ALL THE WINNERS."

"THE SACK OF ROME."

A STORY OF THE ANCIENT CITY.

Type ..... Drama
Length ..... Six Reels

This film was shown at what proved to be one of the most crowded trade shows of the season. The story takes us back to the early part of the sixteenth century, and illustrates the historic event of the attack upon Rome by the Spanish and German mercenaries sent by Pope Clement the Seventh's enemy, Cardinal Colonna, and the city's ultimate capture. The Cardinal has the assistance of Godfrey, a soldier of fortune, and after the victory over the Romans, the wealthy and beautiful Fiaminia is in danger of being handed over to the drunken soldiers, but is rescued by her lover, Sandro. In their rage at being tricked, as they believe, the soldiers kill their leader under Godfrey. A reconciliation between Colonno and the Pope follows, and Fiaminia having been released from her vow to enter a convent if his life is spared, becomes the wife of Sandro.

Many of the scenes and effects were very striking more especially the final episode, which represents the ceremonious return of the exiled Pope to the Holy City. The procession winds its way along the street, and forms a spectacle of engrossing interest and wonderful scenic effects.

The acting of the leading parts deserves a word of praise, and the entire production is one that should attract extensive patronage.

* * *

"BUILD THY HOUSE."

THE ONLY SURE FOUNDATION—GOODWILL AND CO-OPERATION BETWEEN EMPLOYER AND EMPLOYED.

Production ..... Ideal
Type ..... Propagandist Drama
Star ..... Henry Ainley
Length ..... Five Parts

"Build Thy House" cannot be said to be altogether satisfactory in its appeal, as, when Arthur Burnaby, a young officer demobilised, returns to civil life as a director of a large factory, and champions the undoubted grievances of the workers therein, he is later shown to be other than the person he pretends to be. Though he is able to prove that, in doing so, he is obeying the last wishes of the real Arthur Burnaby, who had been reported "missing, believed to be dead," the fact remains that such a deception destroys one's faith in the impersonation. But the real moral of the story, and one which is convincingly demonstrated, is that the old conception of the relationship of employer and employed has been killed by the war, and that a nearer approach to the equality of man and man as disclosed and emphasised by the common sacrifice of all classes during the world conflict has got to be introduced into the industrial sphere if the benefits of the common sacrifice are to be reaped. A large audience accorded a hearty reception to the production, which was excellently interpreted.

[*See our Film Markings.*]

* * *

"YES OR NO?"

THE WAGES OF SIN IS DEATH.

Production ..... Sedgwick
Type ..... Drama
Star ..... Norma Talmadge
Length ..... 5 Reels
Distributors ..... Walturdaw's

The fascinating Norma Talmadge does her usual brilliant work in this finely produced photoplay, in which the lives of two women are depicted. One is a society favourite, the possessor of money and a beautiful home, but neglected by her business-loving husband. The other, slaving daily for her adored man, her only possessions being two children and an unwavering belief in her husband's work. Both women hear the voice of the tempter, but while the society wife promises to go away with her lover, the worker fights bravely for her honour, and is rescued by her husband. Later success comes to the little home, and a promise of a happier future. To the unfaithful wife the aftermath is bitter. Deserted by her lover, she sees but one way out, death.

* * *

"TESTIMONY."

GRIM STRUGGLE BETWEEN YOUTH AND AGE.

Production ..... George Clarke
Type ..... Domestic Drama
Stars ..... Ivy Duke, Mary Rorke
Length ..... Five Parts
Distributors ..... Messrs. Stoll, Ltd.
Release ..... Jan., 1922

It is not easy to transfer a novel to the screen, especially one dependent mainly on domestic interest, as is Alice and Claude Askew's story, "Testimony." But Mr. Guy Newall has done his work excellently, and judging from the reception accorded the production at the trade show at the Alhambra on Friday, there is no doubt as to its success. The story is a familiar one, and concerns the inevitable struggle for supremacy between the mother and the unwelcome young wife of her son. Rachel Lyons, of old Puritan stock and character, has trained Lucinda to become the wife of her only son Gillian. He, however, is attracted by the new school teacher, Althea May, and marries her. Friction between the two women is inevitable, and reaches a climax when later the baby, Felicity, dies. Althea accepts an invitation from a rich uncle in London, who tries to marry her to a man in Society, unaware that she is already married. When Uncle Reuben learns the truth, he turns her adrift, and Althea goes back to her husband, unaware that he is away searching for her. At first Rachael refuses to admit her, but later relents, and when Gillian returns he finds the two women he loves best waiting for him. The acting of Miss Ivy Duke as Althea is exceedingly artistic, and she has excellent support in David Hawthorn as Gillian. Miss Mary Rorke giving a very finished and natural portrayal of the part of Rachael. The protography is excellent.

[*See our Film Markings.*]

* * *

"ALL THE WINNERS."

A FINE SPORTING PRODUCTION.

Production ..... Samuelson
Type ..... Drama
Stars ..... Owen Nares and Maudie Dunham
Length ..... Six reels
Distributors ..... General

"All the Winners" is an exciting sporting production which holds a great appeal for British audiences. Owen Nares does exceedingly well, and Maudie Dunham, Maidie Hope, Ena Beaumont, and Sam Livesay are other well-known people in the clever cast. Tim Hawker, after an unlucky day at the races, returns in the same taxi as Bill Albutt, a tipster, and Barker, a successful backer. An accident occurs, and Tim, the only conscious one of the party, steals Barker's winnings. From then onwards Hawker mixed in a different circle, and Dora, his sweetheart, is neglected for Daphne Gression, the daughter of a wealthy race-horse owner. But Hawker is not happy. Blackmailed by Pico, a scheming actress, and pestered by Albutt, he finds the net of guilt closing slowly round him, until he receives help in the nick of time from Larondez, a Mexican millionaire. Daphne, realising where Tim's heart belongs, sends for Nora, and there is a happy reunion.

[*See our Film Markings.*]

"SETTLED IN FULL."

WESTERN DRAMA MADE IN ENGLAND.

In a remote part of England a serious attempt is being made by P. M. Productions, a new British concern, to supply the demand for Western drama, of the healthy, invigorating kind, which will always be popular with adventure-loving pictaregoers.

Mr. Geoffrey H. Malins, O.B.E., who is associated with Mr. G. P. Powles in this venture, has nearly completed his first production, a five-reel drama, entitled "Settled in Full," from the pen of "Golden Lore," a pseudonym concealing the identity of the author of a number of successful scenarios.

When Mr. Malins was interviewed on location, which, for obvious reasons, he prefers to keep secret until the picture has been trade shown, he was enthusiastic about the possibilities of the "P. M." enterprise.

"Both Mr. Powles and myself are convinced that first-rate Western drama can be produced in this country as well as in the land of its origin, if not better," he said, "and I feel confident also that it will be almost impossible to detect any 'atmospheric' difference between our 'cowboy' pictures and those from the States. It is for this reason that I am anxious to preserve the secret of my locations, which I have travelled miles on horseback to find.

Smelling of Arizona.

"Although the leading parts are enacted by an excellent English cast, including Hayford Hobbs, Eva Beaumont, Margaret Hope, John Butt, and Ray Raymond, all the cowboy crowd, some forty odd, are genuine Westerners from Texas, Arkansas, and the Rocky Mountains, and the 'kit' they wear is their own.

"The horses they ride, supplied by Mr. Gerald Wyatt, are specially imported from the Argentine, and I think their daredevil equestrian 'stunts' will be regarded as something unique. The whole film will smell of Arizona.

"There is no fake throughout the film. Few will dispute the genuineness of the broken noses, gashes over eyes, and the falls off horses which occur in the action. During the burning of a log cabin on the edge of a forest, over eighty gallons of petrol were used, and at most times in the course of the production cuts, gashes and burns were the order of the day, and a doctor and a first aid outfit were always at hand for man and beast.

"In one incident in the picture, a break-neck gallop between the cowboys, with Ena Beaumont at their head, filmed from the back of a motor car travelling at forty miles an hour, the leading horses actually overtook the car at the end of the first mile.

"Other features of the film include exhibitions of marksmanship, of lasso throwing and stockwhip 'stunts,' and interesting incidents are the rounding up of cattle, the roping in of over two hundred steer, and the lassooing of wild ponies.

England's Excellent Climate.

"I have no climatic complaint to make—the weather conditions could not have been more ideal. I have eschewed artificial lighting entirely, and all my 'interiors' have been taken out of doors. I have employed a company of 58 for six weeks, and they have not had a day's idleness. During the last 24 consecutive days I have filmed exteriors, and have only been held up half a day on account of bad weather.

"For the interior scenes I had stages constructed outdoors, with adjustable screens, blinds and reflectors, and on these were erected the Sheriff's office, the Crazy Q. saloon, the interiors of log cabins, &c.

"I should like to say a word for the superb horsewomanship of Miss Ena Beaumont, who, as Lucy Mills, has an athletic part after her own heart, and for little Norman Mills, aged seven, who does yeoman work as Bud Armstrong."

Producer's Experience.

Mr. Malins, who is the pioneer of war cinematography, and was the first to take an estate and use the original building for film "sets," has had over fourteen years' experience of film production, and is conversant with all phases of the work. One of his latest screen successes is "Patricia Brent—Spinster."

The P. M. Productions' interests in London are represented by Mr. A. Fraser, of 26, Charing Cross Road, to whom any enquiries relating to their first picture should be addressed.

Miss Ena Beaumont, who plays the leading rôle opposite Hayford Hobbs, has starred in a great many productions, and has done excellent work for Barker's, Maurice Elvey, Master Films, International Exclusives, Garrick Films, and a number of others. In addition to being a champion horsewoman, a daring motor-driving enthusiast, a boxer, a swimmer, a dancer, and a very fair exponent of rowing, punting, and sculling, she has a delightful singing voice and is a talented musician.

Miss Margaret Hope, who is recognised as one of our most beautiful and talented screen actresses, won fresh laurels recently with Percy Standing in "The Island of Wisdom."

"WINDOWS."

LIFE BEHIND THE SCENES IN A BIG METROPOLIS.

Production ..... William Fox
Type ..... Drama
Star ..... All Star Cast
Length ..... Six Reels

Shown to an appreciative audience at the London Pavilion, "Windows" proved to be one of the most entertaining and engrossing films seen for some time, the action throughout being unceasing. The story is divided into three episodes. An all-star cast works excellently, especially good being Marc MacDermott, who gives three clever studies from life. Humour plays a part in the second episode, which has as its central figures two cabaret crooks, but grim drama only is found in the last "glimpse," wherein a paralytic is forced to witness the murder of his beloved son.

MUSICAL SUGGESTIONS.

FOR NEXT WEEK'S RELEASES.

GUIDE TO MUSICAL DIRECTORS.
(Specially Compiled for "The Era.")

Every cinema conductor has been confronted with the difficulty of obtaining "Musical Suggestions" for the films billed for the forthcoming week, and letters from conductors continually reach us deploring the conditions in this respect under which they work. In an endeavour to obviate this, we propose to publish the week previous programmes of music suitable to forthcoming releases. By this means musical directors all over the country will be enabled to obtain their musical suggestions of films booked by their cinemas.

Such a course, we feel sure, will be a boon to hundreds of directors, whose business it is to fit and place before their audiences the best musical programme possible, especially to the provincial conductor, who not only is unable to see his film, but more often than not cannot obtain suggestions.

On account of space the suggestion sheet must be condensed; therefore, neither titles nor publishers of pieces will be given, but simply the style and nature of the number.

EXAMPLE.

Change Cues.	Style.	Nature of Number.
Opening	Romance ..	Bri. Flo. 6/8
I cannot	Romance ..	Pathe. minor
You have lied ..	Overture ..	Ex. dram.
Father is dead ..	Romance &c., &c.	Pathe. Flo.

It will be seen that abbreviations are used in the last column, but it is easy to understand that they indicate the words "Bright," "Flowing," "Pathetic," "Exciting," "Dramatic," &c.

Music suitable to the following films, to be released on Monday, Oct. 25, 1920, is appended:—

"LOVE INSURANCE."
Five Reels.

Min.	Change Cues.	Style.	Nature of Number.
4½	Opening	Overture ..	Bri. Allegro
3	Meanwhile ..	Romance ..	Sli. Myst.
2½	What if this ..	Romance ..	Slo. Flo.
4½	Two days out ..	Romance ..	Sli. Flor.
2½	I've changed ..	Romance ..	Lit. Flo, Bri.
3½	I just HAD to ..	Gavotte ..	Allegretto
1½	As Lord Harrowby	Romance ..	Lit. Flo Bri.
3½	Tis a sad and ..	Waltz ..	Bri. Mod.
4½	A weary night ..	Mysterioso	Broken Mod.
2½	While Dick anxiously	Mysterioso	16. Dram.
3½	Miss Meyrick discovers neck-	Intermezzo	Bri. Flo.
4½	Dick begins the ..	Overture ..	Mod. Sli. Hvy.
4	Trimmer keeps his	Intermezzo	Slo. Flo
1½	That night, with	Romance	Slo. Flo.
2½	Uncle Sam's agent	Mysterioso	Slo. work up
1½	But Dick's troubles	Romance ..	Sli. Dram
3½	At the gambling ..	Romance ..	Allegro. Hvy. Dram.
2½	Hello, Craig! ..	Mysterioso	Start pp work up
4	And thus, with ..	Romance ..	Slo. Flo.
2	Hand over that ..	Romance ..	Sli. Dram. work up
1½	Just before dawn	Romance ..	Slo. Flo.
1½	There's our Funny	Song ..	Bearing on love

"THE RIVER'S END."

Sub-titles or Scenes.	Style.	Nature of Number.
PART I.		
Lewis Stone	Romance ..	Ser. Flo.
The Hunted	" ..	Ser. Flo.
*When Keith Observes Man	" ..	Ser. Dram.
Then Fate	" ..	Ex. Dram.
Kirkstone was a Crafter	" ..	Ser. Flo.
You and Your Gang ..	Agitato ..	Ex. Dram.
I thought I'd Only Knocked Him Out	Romance ..	Ex. Sli. Hvy.
PART II.		
I Thought I'd Killed Him	Romance ..	Sli. Dram.
Derry Conniston Lived Long Enough	" ..	Sli. Dram.
Forty Days Later ..	" ..	Sli. Dram.
*When Keith by Inspector McDowell	" ..	Ser. Flo.
PART III.		
*Shan-Tung Enters Office	Romance ..	Mys. Sli. Dram.
After Dinner, McDowell	" ..	Ser. Flo.
Since Her Father's Death	" ..	Dram. (storm)
I am the Last Man ..	" ..	Ser. Flo.
*When Keith by McDowell	" ..	Bri. Lit.
*At Scene of Shan-Tung and Miss Kirkatone	" ..	Ex. Dram.
PART IV.		
I Stopped In	Romance ..	Bri. Flo.
*When Keith Finds Newspaper Cutting	" ..	Sli. Dram.
Dear Old Darry, Last Night Your Poor Brother Died (Cue on Letter	" ..	Ser. Flo.
Why Did You Kill (Cue on Card)	" ..	Dram. Sli. Ex.
In the Morning ..	" ..	Ser. Oriental
*At Scene of McDowell in Office	" ..	Ser. Flo.
Keith Decides to Play	Intermezzo	Bri. Flo.
PART V.		
With All His Problems	Romance ..	Bri. Flo.
*When Shan-Tung Observed	" ..	Ser. Flo.
In a Fool's Paradise ..	" ..	Bri. Flo.
Another Day	Agitato ..	Dram. Ex.
*When Keith Takes Revolver from Girl	Romance ..	Sli. Dram.
The Show-down ..	" ..	Dram. Oriental
You are Now to Meet	" ..	Dram. Oriental
PART VI.		
You Yellow-hearted Fiend	Agitato ..	Hvy. Dram. Ex.
*When Keith by Josephine	" ..	Ex. Dram.
I Should Have Told You	Romance ..	Ex. Dram.
Where the Autumn Leaves are Falling	" ..	Bri. Flo.
Nearer the River's End	" ..	Sli. Dram.
*After Story	" ..	Ser. Flo.

* Action. Rest sub-title.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.

Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
Notknown	Testimony	Stoll-G. Clark Pro.	Drama	6000	9½	B D
Jan. 16, 1922 ..	The Prey	Vitagraph	Drama	6000	9½	B
Feb. —, 1 21 ..	Build Thy House	Ideal	Drama	5000	9½	B
Sept. 26, 1921 ..	The Terror	Fox-Mix	Drama	6400	9½	C B
Oct. 3, 1921 ..	The Little Wanderer ..	Fox-S. Mason	Drama	5000	9	B D
Oct. 10, 1921 ..	Guilty of Love	Paramount-Artcraft	Drama	5000	9½	B
Notknown	Once Aboard the Lugger ..	Hepworth-Ames	Comedy Drama	5000	9	D
Notknown	In the Dark	L.I.F.T.U.C.I.	Drama	6000	9	B
Notknown	A Dangerous Affair	Hayward's	Drama	5000	9½	C B
Notknown	Picturegraph	Goldwyn-Bray	Interest-Cartoon	—	9½	D
Notknown	The Strange Boarder ..	Goldwyn-Rogers	Drama	6000	9½	C B
Notknown	Passers By	Pathé	Comedy-Drama	5000	9½	D
Notknown	Sunbeams	Pathé	Wit-Satire Sayings	—	9	D
Notknown	Mercury	Phillips-Morandi	Comedy	1212R. 3shn.	7	B
Notknown	The Mi ft Wife	Jury's-Metro	Drama	5700	9½	B
Notknown	The Awakening of Ruth ..	U.K. Edison	Drama	5000	9	B
Notknown	All the Winners	General-Samuelson Malins	Sport-Drama	5000	9½	B
Notknown	Trent's Last Case	Walturdaw-B.W.	Mystery-Drama	6000	9	B
OPEN MARKET.						
Notknown	Fox News	Fox	Interest	—	9	D
Notknown	Paramount Magazine ..	Paramount	Interest	—	9½	D D D
Notknown	Pathé Pictorial	Pathé	Interest	—	9½	D
Notknown	Pathé Gazette	Pathé	Interest	—	9½	D

COMING FILM TRADE SHOWS.

LONDON.

Comedies (General), Piccadilly C. T., 11.30, Oct. 20.
The Blooming Angel (Goldwyn), Shaftesbury Pavilion, 11, Oct. 20.
The Path She Chose (F.B.O.), Own Theatre, 11 and 3, Oct. 20.
The Little Wanderer (Fox), London Pavilion, 3, Oct. 20.
Torn Sails (Ideal), New Gallery, 11, Oct. 21.
Trumpet Island (Vitagraph), Piccadilly C. T., 11, Oct. 22.
The Figurehead (Walturdaw), Shaftesbury, 11.30, Oct. 22.
The Iron Heart (Fox), London Pavilion, 3, Oct. 22.
Mid Channel (Gaumont), Alhambra, 3, Oct. 22.
Mystic Faces (West. Imp.), Own Theatre, 2.45, Oct. 22.
813 (Jury), Own Theatre, 10 and 3, Oct. 21 and 22.
Man Who Dared (Fox), London Pavilion, 3, Oct. 25.
The Honeypot (Granger), West End, 11, Oct. 27.

BIRMINGHAM.

Build Thy House (Ideal), New-street P.H., 11, Oct. 20.
Cup of Fury (Goldwyn), Futurist, 11, Oct. 21.
World and His Wife (F.-Lasky), Scala, 11, Oct. 22.
Mystic Faces (West. Imp.), Scala, 7, Oct. 24.
Guest of Hercules (I.F.D.C.), Futurist, 11.15, Oct. 25.

BRISTOL.

Tiger's Cub (Fox), Palace, 11.15, Oct. 20.
The Third Eye (Pathé), Queen's Hall, 11.30, Oct. 20.
Branded (Gaumont), Cinema House, 11.30, Oct. 20.
Build Thy House (Ideal), Queen's, 11, Oct. 22.
Crimson Stain Mystery (Granger's), Cinema T., 3, Oct. 24.

DUBLIN.

From Now On (Fox), Carlton, 11.30, Oct. 20.

CARDIFF.

The Gauntlet (Vitagraph), Olympia, 11, Oct. 22.
Guilty of Love (Famous-Lasky), 16, Priory-street, 11, Oct. 22.
Branded (Gaumont), Exchange, 2.30, Oct. 22.
Don't Ever Marry (I.F.D.C.), 16, Priory-street, 3, Oct. 22.

GLASGOW.

Guilty of Love (F.-Lasky), Cinema House, 11, Oct. 20.
The Fatal Hour (L.I.F.T.), Salon, 11, Oct. 20.
Locked Lips (F.B.O.), Salon, 11, Oct. 22.

LEEDS.

The Prey (Vitagraph), Cinema Ex., 11.40, Oct. 20.
The Strange Boarder (Goldwyn), Cinema Ex., 10.40.
The Call of the Road (Granger), Briggate P.H., 10.45, Oct. 20.
The Untamed (Fox), Cinema Ex., 10.40, Oct. 21.
White Moll (Fox), Cinema Ex., 2.30, Oct. 22.
In the Dark (L.I.F.T.), Cinema Ex., 3.30, Oct. 22.
The Love Expert (I.F.D.C.), Cinema Club, 10.40, Oct. 21.

LIVERPOOL.

The Grey Parasol (West Imp.), Cinema Ex., 11, Oct. 20.
White Moll (Fox), Cinema Ex., 3.30, Oct. 20.
The Crimson Stain Mystery (Granger), Scala, 11, Oct. 20.
The Prey (Vitagraph), Scala, 11, Oct. 21.
The World and His Wife (Famous-Lasky), Scala, 11, Oct. 22.
Passers By (Pathé), Own Theatre, 11 and 2.30, Oct. 26.
Guest of Hercules (I.F.D.C.), City P.H., 11, Oct. 22.

MANCHESTER.

Marked Men (F.B.O.), Peter-street P.H., 11.30, Oct. 20.
Guests of Hercules (International Films), Cinema Ex., 11, Oct. 20.
In the Dark (L.I.F.T.), Deansgate P.H., 11, Oct. 20.
Windows (Fox), Deansgate, 11.30, Oct. 21.
Grey Parasol (West. Imp.), Peter-street P.H., 11.30, Oct.

NEWCASTLE.

Pinto (Goldwyn), New Pavilion, 11, Oct. 20.
The Phantom Husband (West. Imp.), Own Theatre, 11 and 2, Oct. 20.
Little Shepherd of Kingdom Come (Goldwyn), Pavilion, 11, Oct. 21.
Call of the Road (Granger), Tyne Theatre, 11.15, Oct. 21.
Call of the Road (Granger), 11.15, Oct. 21.
The Juggernaut (Vitagraph), Own Theatre, 11, Oct. 22.
As God Made Her (Henderson's), New Pavilion, 11, Oct. 22.
Guilty of Love (Famous-Lasky), Granger, 11, Oct. 22.
Call of the Road (Granger), Peter-st. P.H., Oct. 26.

NOTTINGHAM.

Passers By (Pathé), Cinema Ex., 11, Oct. 20.
The World and His Wife (F.-Lasky), New Empress P.T., 11, Oct. 20.
Build Thy House (Ideal), Own Theatre, 11, Oct. 20.
The Winning Goal (General), Parliament P.H., 11, Oct. 20.
Pinto (Goldwyn), Picture House, 11, Oct. 22.

SHEFFIELD.

The Little Shepherd of Kingdom Come (Goldwyn), Tivoli, 11, Oct. 20.
The Square Shooter (Fox), Electra Palace, 11, Oct. 20.
No. 99 (Phillips), Tivoli, 12, Oct. 21.
Passers By (Pathé), Electra, 11, Oct. 22.
The Day She Paid (F.B.O.), Tivoli, 11, Oct. 22.
The World and His Wife (Famous-Lasky), 126, Norfolk-street, 11, Oct. 22.
Grey Parasol (West. Imp.), Clayton's Bioscope, 11, Oct. 26.

FILM CENSORS' REPORT.

THE LOYALTY OF THE TRADE.

The report of the British Board of Film Censors for the year ending December 31 last has just been issued. The earlier pages give a detailed account of the activities and decisions of the Board. In the second part there is a general discussion of the principles of censorship on which the Board acts. It is pointed out that "Art has the right to claim the presentation of almost everything in human life, and yet these principles may seem to impose upon cinema production restrictions narrower than other forms of artistic production. Sometimes, therefore, it is not an easy task for the Board to draw the line between the principle of the necessary freedom of art and the conditions of the trade; but in the conviction already expressed, that the permanent strength of the cinema is in its popularity as a domestic resort, the Board feels that it ought to err, if anything, on the side of restraint rather than slackness. As a matter of pure business it is demonstrated by all the experience of the stage and the newspaper, as well as of the cinema, that among the peoples of these islands decency pays best in the long run.

"There is nothing on which the Board more rigorously insist, than the independence of its judgments; and this attitude has been respected with unbroken loyalty by the trade itself. Though often the decisions of the Board have involved the loss of a considerable outlay of money, there has not been an instance where the decision of the Board has not been accepted."

The report is signed by Mr. T. P. O'Connor, President of the Board, and Mr. J. Brooke-Wilkinson, secretary.

Olga Riga.

Olga Riga has gone back to film acting, and is engaged for a part in "The Great Gay Road." Her daughter, Nadia Potava, by the way, is one of the pillars of "Chu Chin Chow," having figured as a dancer throughout the run of that sensationally successful play.

"All the Winners."

"All the Winners" is the title of the latest film to be shown by the General Film Renting Co., and is not, as might be supposed, a generic name given to this firm's output, with its many great successes.

J. B. PRODUCTIONS, 5, St. Ann's-chambers, Broadway, Ludgate Hill, London, E.C. 4.

WANTED Known, MR. HARRY GRANVILLE, Producer, would be glad to have photos. and particulars of all Cinema Artists, known and unknown to him, for registration purposes. No interviews. IMPORTANT.

"THE ERA" FILM SECTION.

CINEMATOGRAPH EXHIBITORS' ASSOCIATION.

MEETING OF GENERAL COUNCIL.

The usual monthly meeting of the General Council of the Cinematograph Exhibitors' Association of Great Britain and Ireland was held at the offices of the Association, Broadmead House, Panton-street, Haymarket, S.W. 1, on Wednesday. The president, County Councillor F. R. Goodwin, C.B.E., was in the chair.

Increased Water Assessment.

A letter from Mr. E. Howard Collins, directing attention to the present application to Parliament by the Metropolitan Water Board for power to increase their assessment, decided the Council to take steps at once to oppose the Board's bill, particularly in view of the effect which such powers—if obtained by the Metropolitan Water Board—would have in other parts of the kingdom.

Block Booking.

The Kent County Branch again wrote urging the Council to take action in the direction of getting bookings withheld until films were trade shown.

Standard Contract.

A full report from the General Purposes Committee was submitted, and after discussion, was duly received and confirmed. A suggestion with respect to further verbal amendments received from the Kinematograph Renters' Society through the Society's solicitor, was not entertained, but it was remitted to the Association's general secretary and solicitor to consider if a form could be devised which, whilst in no way affecting the terms of the joint agreed contract, would provide renters with a form which would not necessitate in each case a recital of the terms of agreement.

Managers and Trade Unions.

Arising out of the report of the Joint Trade Conference, the following resolution was unanimously passed, viz.:—

"That in the opinion of this Council exhibitors should insist that managers shall not belong to the same or any other trade union in which members of their staff are enrolled, and he should reserve to himself absolute liberty to employ as a manager any man or woman who may or may not belong to a union in which members of the staff are not enrolled."

Joint Trade Council.

A report having been submitted by the Committee appointed to confer with the K.M.A., and K.R.S., with reference to labour questions, the same was received and confirmed, and in view of the recommendation made by that Committee, the Executive Committee was authorised to confer with the K.R.S., and K.M.A., with the object of setting up a permanent Joint Trade Council, of which the General Council is in full agreement.

Uncensored Films.

After a prolonged discussion, in which opinion was greatly divided, the following resolution was agreed by a majority, and the general secretary was instructed to send a copy to each member, and obtain an acknowledgment of receipt: "The General Council of the Cinematograph Exhibitors' Association confirms the policy of the Association in pledging its members not to show any film that has not received the certificate of the British Board of Film Censors.

"The General Council realises that the resolutions which develop and define the policy of the Association, in regard to the question of censorship, are not sufficiently clear to avoid all possibility of misunderstanding, and that strict conformity to their terms has revealed instances of inequity and apparent injustice. This, together with the fact that exhibitors outside the Association are under no such obligation and may reap an unfair advantage by showing films which, although (in the opinion of the British Board of Film Censors, and of the Cinematograph Exhibitors' Association) not suitable for exhibition under ordinary conditions pertaining to cinematograph theatres, may nevertheless attract large audiences, has caused a measure of dissatisfaction and dissension amongst members of the Association which demands and deserves urgent remedy.

"The General Council is of opinion that in the long run no real or lasting benefit can accrue to those who exhibit this class of film, but recognises the necessity of taking all possible steps to bring about a general acceptance of its policy by both exhibitors and licensing authorities, so that the question of unfair competition from this cause cannot arise.

"To this end the General Council has appointed an Educational and Propaganda Committee, whose duty it is to urge this policy upon all licensing authorities who have not already adopted it, to hold conferences with, and address meetings of, exhibitors in such localities as might be necessary, in order fully to expound the policy to them, and to take such further measures as they may think advisable to bring about the desired result.

"The General Council is confident that a persistent and vigorous campaign will result in the universal approval and adoption of this policy, and thereby greatly enhance the prestige and importance of the Association.

"Such a campaign to be thorough must of necessity take some little time, and in order, in the meantime, to avoid any possibility of injustice as between members of the Association, or as between members and non-members, the Council has decided to suspend disciplinary action in regard to films which have already been shown or booked before the date herein specified, and to rescind the resolutions and notices of expulsion issued by the Council at its meetings held on Aug. 11 and Sept. 8, 1920.

"In order that there may be no possibility of misunderstanding in the future, and in view of Clause 18 of the Standard Contract, which reads as follows:—

'If any film mentioned in the schedule purchased or contracted to be purchased or commenced to be produced on and after March 1, 1920, shall not pass the British Board of Film Censors, this contract shall as to such film be void."

the General Council wishes it to be clearly understood that after the first day of November, 1920, any member showing a film which has not received the certificate of the British Board of Film Censors, and which was booked after that date, will be liable to expulsion from the Association under Rule 6 (clause 6), and that the Council intends to put this clause into active operation."

Sharing Terms.

The following resolution was unanimously passed, and it was remitted to the General Purposes Committee to organise the necessary propaganda in connection with this resolution, and that preceding it, respecting uncensored films:—

"That the General Council of the Cinematograph Exhibitors' Association views with the utmost concern the attempt which they are credibly informed may be made by certain producing and renting firms to introduce the principle of sharing terms into this country as the basis on which films shall be hired to exhibitors; considers such a method unsuitable to the exhibiting side of the industry, and inimical to the best interests of exhibitors generally; resolves to oppose its introduction by every means in its power, and asks exhibitors to refrain on principle from hiring films where payment on the percentage basis forms any part of, or enters in any way, into the contract."

New Members.

There were 28 members duly balloted for and enrolled.

The next meeting was, by resolution, fixed for Nov. 10, 1920, at the Association's offices.

Formation of a New Branch.

The Council approved the area applied for by the necessary quota of members to form a new branch, this branch to absorb the present Blackpool Branch.

NORTH STAFFS. BRANCH.

THE QUESTION OF UNCENSORED FILMS.

The question of uncensored films occupied the attention of the North Staffordshire Branch of the Cinematograph Exhibitors' Association at a special meeting at Stoke on Friday. Mr. G. H. Barber presided.

The position in the Potteries is that the Watch Committee have just granted permission for "Auction of Souls" to be exhibited, thus waiving the condition attached to exhibitors' licences that no uncensored film shall be shown. The C.E.A. attitude, however, remains unchanged, the Association declining to countenance the exhibition of any picture that has not passed the censor. It was by agreement with the North Staffordshire Branch of the C.E.A. that the Watch Committee originally imposed the above-mentioned condition. Now that the Committee has granted an application for the removal of the embargo on "Auction of Souls," the film is to be shown at various cinemas throughout the Potteries—even cinemas of which the managers are C.E.A. members.

At Friday's meeting, Mr. Barber, who represents North Staffordshire on the National Council of the C.E.A., condemned the action of those who had announced their intention of showing "Auction of Souls" in defiance of the Association's stand against uncensored films. He pointed out that he and other exhibitors had, at a financial sacrifice to themselves, refused to book uncensored films, out of loyalty to the Association.

The discussion revealed the fact that on Oct. 13 the National Council of the C.E.A., while again pledging its members not to show any film that had not received the certificate of the British Board of Film Censors, decided to suspend disciplinary action against members in respect of non-censored films already shown or booked before Nov. 1, 1920.

Mr. E. Hewson (Hippodrome, Stoke) was appointed treasurer of the Branch in succession to Mr. A. G. Granger (of Granger's Exclusives), who was reluctantly compelled to resign on giving up the managership of the Majestic, Stoke, so ceasing to be an exhibitor.

FREE ACTING FOR FILMS.

TO THE EDITOR OF "THE ERA."

Dear Sir,—There would appear to be two favourite stunts of cinema people, whereby they obtain the services of artists without payment, and I should be very pleased if you would kindly give publicity to this matter in your next issue.

The first method is to take scenes and film artists during the rehearsal of a piece, which films are exhibited at cinema theatres to the profit of the person who takes them, and without the artists receiving any remuneration for their part in the production of a marketable property, a state of affairs which this Association intends shall not continue.

The second method, of which instances have been brought to our notice, is by means of an invitation to a party, and the invitations take the shape of a card more or less on the lines following:—

"Manager ——— requests the pleasure of the company of —— —— at an informal party, on the stage of the —— Theatre at —— o'clock (a time after the production). Fancy dress solicited. Dancing. Buffet supper. Filming. R.S.V.P. Please bring your No. 9 with you."

After a strenuous performance, perhaps two, it is little enough that a meal should be provided to the artists, especially as on occasion our information proves that these artists have been kept until the early hours of the morning before their services have been dispensed with. Surely the labourer is worthy of his hire, and it is time that theatrical artists were paid for all work that they may be required to do. Members of the Association who in future are asked to take part in any such stunts as this herein set out, should immediately report the matter to the Actors' Association before taking any action whatever.—Yours faithfully,

ALFRED LUGG,
General Secretary.

The Actors' Association,
32, Regent-street, London, W. 1.
Oct. 14, 1920.

KINE CAMERA-MEN'S SOCIETY.

THE RULES ADOPTED.

A general meeting of the members of the Kine Camera Men's Society was held on Friday evening at the headquarters, 83, Wardour-street. Mr. H. A. Sanders (President) occupied the chair. The business before the meeting was to consider, and if approved, adopt a set of rules in accordance with Trade Union principles, and founded mainly on the V.A.F. constitution.

Mr. Monte Bayly, who has given his services until November 1, when the Society will be duly registered as a trade union, was present as adviser, and in the course of the proceedings, answered a number of questions put to him in regard to the rules. The secretary, Mr. G. Woods-Taylor, was unable to attend the meeting, but a letter was read from him apologising for his absence as he had been called away on business. He also stated that there was a balance in hand approaching £100.

Several new nominations for membership were handed in, and submitted to the meeting for approval. On the motion of Mr. Cooper, seconded by Mr. Scales, Messrs. Judge and Priestly were appointed solicitors in the Society. The following were elected trustees—Messrs. Grainger, Ross, and Bassil. The rules were then taken seriatim, and various slight alterations and additions were agreed to.

A discussion took place with reference to the name of the Society.

Mr. A. H. Moses proposed that it should be re-named the Kinematographers' (or Cinematographers) Society, and he was supported by Mr. L. G. Egrot and other members.

The Chairman was strongly opposed to the proposed change of name, and said he did not think it could properly be done without a card vote, so that the decision should be left to the whole body of members. The Society had been known for two years as the Kine Camera Men's, and it would be considered very wrong to make a change now.

Mr. Monte Bayly suggested that the name should stand as at present for at least another year, and then, if it was held advisable, a change could be made.

A member caused laughter by the remark that some people might suppose that the word Kine had reference to cows.

Another member pointed out they were known all through the country as camera men, and to change the title would, he thought, be a mistake. After further discussion, a show of hands was taken, with the result that there was a majority in favour of the retention of the present name.

It was then resolved that the rules as amended be agreed to.

A vote of thanks was accorded Mr. Monte Bayly (who had postponed a business meeting to Paris to attend) for his assistance in drawing up the rules, &c.

A PLEA FOR WAR FILMS.

By JOHN PAYNE.

The question that is troubling producing firms a great deal at the present time is what to do about the war. There seems to be a class of gentlemen who wish to persuade the public that "there ain't bin no war." Or, perhaps they themselves do not realise how much it has entered into other people's lives, if not their own.

This has brought into the open the fact that producers are told, scenario writers are told, synopsis writers are told, and agents are told that they must not have films based on stories, plays or books which bring in the war.

Unquestionably, after the armistice, everybody was heartily sick of it, and the last thing one wanted to think about, read about or see was anything to remind them of the war. Surely that phase has now passed, and although we do not want scenes in the trenches or even sad scenes which tear at the heart of those who have suffered, there is absolutely no doubt that the war has entered so closely into the lives of certainly the whole of the civilised nations of the world, that to attempt any modern story or any story true to life without having some suggestion or hint of the terrible calamity, is merely going back to the early Victorian age, when the idea that to marry and have many children was the height of happiness that anybody could wish to attain.

Therefore I put in a plea that because an incident of a book, a play or an original scenario happens to deal immediately or remotely with the war, or that some character has been seriously affected by it, it should not be instantly thrown out.

While romances appeal to every one of us, let it be so far as the two go together, true to life as well.

"THE PATH SHE CHOSE."

THE RISE OF A GIRL FROM THE SLUMS.

Production .....Universal
Type .....Drama
Star .....Anne Cornwall
Length .....Five parts
Distributors .....Film Booking Offices, Ltd.

"The Path She Chose," shown by Messrs. Film Booking Offices, Ltd., in their private theatre on Monday, depicts the rise of a girl from the slums. Virginia Clerson, hampered by a drunken father, a crook lawyer brother, and an erring sister, leaves them to shift for themselves, and obtains employment in a large milliner's store. In three days Virginia obtains a rise, and before long, when the woman superintendent of the factory leaves, Virginia is chosen to take her place. Prosperous and happy, she is now sought out by her various relatives, and though Virginia undertakes to look after her sister, now a wreck and a scrub-woman of the factory, she defies her brother. In revenge Frank seeks out Mr. Parker, the head of the store, who is in love with his young employee, and tells him a harrowing tale of Virginia's ingratitude. Then the sister appears on the scene and tells the whole truth; Frank gets the thrashing he deserves, and Virginia the husband. Some old favourites are seen in the cast, including Claire Anderson, and Edward Coxen and Anne Cornwall plays the part of the successful Virginia with much sincerity. The photography is excellent.

PROVINCIAL CENTRES.

BRISTOL.

PRINCE'S.—M. D., Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—The musical romance, "Sunshine of the World," which Macdonald and Young, in conjunction with Robert Courtneidge, are presenting. The part of Princess Shireen is entrusted to Miss Nora O'Malley.

THEATRE ROYAL.—P., The Bristol Theatre, Ltd.; M., Mr. J. Windsor-Stevenson.—The drama, "Should a Husband Forgive?" is attracting large houses here, under the direction of Mr. C. Hamilton-Baines.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue-Harrison; A. M., Mr. Edwd. Fryer; Mus. D., Mr. Howard W. Galpin.—Beatie and Babs heads the programme here. Other turns are Estella Rose, in new Italian and Hebrew studies; Frank Fay, in songs and dances; Tambo and Tambo, in unique and dazzling manipulation of tambourines; Jen Latona, in songs of character and humour; Gillie Potter, comedian; and the Permane Bros., the originators of "The Nightingale's Courtship."

EMPIRE.—M., Mr. Sid Macaire; A. M., Mr. F. Riego; Mus. D., Mr. Geo. A. Maine.—The Monks of St. Bernard, in reminiscences, a great feature being an octette of blended male voices in old-time song picture; Rose Cambry, comedienne; the Unique Three, in a novelty act; Syd May, mimic; Tikka and Blanche, eccentrics; Field and his golden harp; and Harry Burns presents "The Waters of the Bath," featuring Uty Rowlands and Marie Claire.

BEDMINSTER HIPPODROME. — The variety part of the programme here is provided by The Toppers, vaudeville entertainers, presented by Jessie Templeton; pictures.

BOOTS, The Chemists, 9-10, Wine-st.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—In "Ned Kean of Old Drury" Mr. Arthur Shirley has treated a subject always fascinating to playgoers with a sympathy and a dramatic intensity which provides Mr. H. A. Saintsbury with opportunities excellently suited to his versatile interpretative powers. The other characters are all subsidiary, but good support is rendered by Messrs. William Farren, Robert Bottomley, H. Halladay Hope, Misses Dorothy Hall, Claire Pauncefort, &c. Picturesque staging enhances the emotional quality of the play.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. H. J. Crane; Mus. D., Mr. Gilbert Smith.—Harry Lauder began his Moss tour at this house on Monday night, and had a great welcome after long absence from Birmingham. Songs and character studies which admirably illustrated the range and flavour of the Lauder humour were given with all the old spirit and pawkiness. Everybody was singing the chorus before long. Jack Lane is also in this week's bill, which is further diversified by Eddie Gray, in a novel juggling act; the Imperial Trio, in minstrelsy; and the Nathal Trio, in their "man and monkey" creation.

ALEXANDRA THEATRE.—P. & L., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.—Arthur Shirley and Ben Landeck's new drama, "The Wild Widow," as played here, proves capital fare, well presented, and thrilling. Mr. Jameson Thomas is a splendid demobilised Dick Smith, and in the title-rôle Miss Nina Lyn acts with ease and success. Messrs. Norman Tracy, Robert Purser, Henry Wright, Ernest Hay, and Reg. Ford represent the other demobilised. Mr. Leonard Clarke is the Canadian, and Miss Marie Duncan, his sister; Mr. Rex Leighton is Jim Blyth, and the Jazz Club Girls are the Misses Dolly Bishop and Queenie Swift, with the Misses Florrie Kelsey and Mabel Evelyn as the Maid and Maggie Brooklyn. Mr. James Willard as the Shark, Mr. Frank Letchfield, jun., as the Arab, with Messrs. Lawrence Stevenson and Joseph Lestock as the Officers in the tableau, complete the cast, with Mr. Thomas Squire as the Commissionaire.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Gilbert Smith.—The farcical revue, "She Slipped," has lost none of its popularity, and Mr. Harry Le Cren as the Sculptor Professor's Secretary, with Lucilli the Model, played vivaciously by Miss Ada Le Cren, kept the audience in happy mood in company with the brothers, Fred and Ted Oxo (as the Millionaire and House Decorator), and Miss Annie Turner in the rôle of the Sculptor's Daughter. Mr. Chas. Wilton is the Professor, Mr. Geo. Kent appears as Buttons, Mr. Cecil Ward represents Bona, and Miss Dolly Pritchard is among a bevy of students.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Philip Giles; Mus. D., Mr. J. Clegg.—The Wylie-Tate production, "The Follies of 1920," turns out trumps, with Miss Annie Croft, Mr. Reginald Sharland, and Mr. George Gregory among the principals, and Tom Frewer and Elsie Prince ably assisting. In addition, Harry Evans, Gus Chevalier, Ivey Dewey, and Violet Hammond, with the Yama Quartette, help in presenting a gay and sparkling entertainment.

ASTON HIPPODROME.—P., Aston Hippodrome Co., Ltd.; A. M., Mr. Percy Whitton; Mus. D., Mr. W. Griffen.—Cohan and Dorothy appear in the amusing "A Matrimonial Mix-Up," and supporting them are the Brothers Griffiths, McTavish and Hill, Billy Sunday, in his week-end episodes, and Mollie McCarthy, a versatile comedienne.

BORDESLEY-GREEN ELITE. — P., Messrs. Cooke, Copeland, and Rogers; R. M., Mr. F. Simpson; Mus. D., Mr. A. Bradshaw.—Some thoroughly enjoyable fare is provided by Joe and Betty Binns, in a music and comedy combination; the Clark Sisters and Jenkins; Johnny O'Brien, in character comedy; Harry Fisher (who does wonders on the trombone); and Elsie Lawreen and Betty Mansfield, in their bright vocal and piano accomplishments.

BOOTS, The Chemists, 52, New-street; 167, Broad-street; 100-101, Smallbrook-street; 266-288, Gooch-street; 171, Bloomsbury-and Bull-street
street; 459, Moseley-road; Colmore-row

BRADFORD.

THEATRE ROYAL. — M. D., Mr. Nat Hepworth; A. M., Mr. Harry Martell.—Alfred Butt presents "Who's Hooper?"

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Mr. Oswald Cray presents "The Plaything of an Hour."

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Phillip A. Lennon.—The Two Rascals, Florrie Forde, Daisy Wood, Bernard, The Girtons, Jean and Jacques, Fyne and Hurley.

PALACE.—P., Macnaghten Vandeville Circuit, Ltd.; M., Mr. R. Ernest Liston.—Noni and Horace, Selig and Hart, Wee Georgie Beck, Billy Bristow, Eddie Brown, Jess and Young.

BOOTS, The Chemists, 60-62, Kirkgate.

EDINBURGH.

LYCEUM THEATRE.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—Mr. Edward Child Carpenter's pleasant idyll, "The Cinderella Man," is being played here by Mr. Alfred Butt's company. The success of the piece owes much to the charm of Miss Cathleen McCarthy as the young heiress, and the name-part is acted by Mr. Algernon West with commendable feeling and humour. The two principals are admirably supported by Mr. C. A. White, Mr. W. E. Langley, Mr. A. S. Barber, and Miss Sibyl Brooks.

THEATRE ROYAL. — P., Messrs. Howard and Wyndham, Ltd; L., Messrs. Isarney Armstrong, Ltd.; Mus. D., Mr. John P. Ross; B. M., Mr. W. Scott Buccleuch.—"The Mill Girl's Wedding," in which an able cast, including Mr. Herbert Shelley, Miss Florence Rutter, Mr. Gilbert Lonsdale, Mr. Will West, Miss Florence Huntley, Miss Rhoda Larkin, act with dramatic effect, is staged here this week.

KING'S.—P., The King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruickshank; G. M., Mr. J. Stanley Carr; Mus. D., Mr. A. Douglas Willcox.—Mr. W. G. Gould and Mr. R. Watts Phillips' company present "The Circus Queen" here this week. The piquant personality of Miss Mona Magnet, and the bright acting of Mr. Lawrence Emery, Mr. Dan Rayner, Mr. Harold Heath, and Miss Joan Castle impart a liveliness and humour to the entertainment, which is greatly appreciated by crowded audiences at twice-nightly performances. The circus scene proves to be a powerful attraction.

GARRICK THEATRE.—L., Edinburgh Varieties, Ltd.; M. D., Mr. Tom Bolan.—"The Red Heads," a musical burlesque, is drawing good houses this week.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple; Mus. D., Mr. Felix Burns.—The popular light comedy artist, Fred Barnes leads this week with an excellent turn; Tucker, of note as a singing violinist, contributed a pleasant interlude; the song-sketches by Violet Essex are delightful; the O'Gorman Bros. are a pair of lively comedians; May Henderson, the dusky queen of song, is still among the favourites; Phil and Phlora gain many admirers for their bright and humorous dialogues; George Jackley's comedian turn is most acceptable; and an amusing game in the dark is cleverly introduced by Cooke, Mortimer, and Harvey.

BOOTS, The Chemists, 102, Prince's-st.

GLASGOW.

ROYAL, LTD.—M. D., Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Harry F. Ashton; Mus. D., Mr. A. Carpenter.—Sir Frank Benson and company opened for a short season on Monday with "The Merchant of Venice." Sir Frank's scholarly reading of the part of Shylock was enthusiastically received, and a hearty welcome was also accorded Miss Esme Biddle as Portia. Tuesday, Friday and Saturday (mat.), "Twelfth Night"; Thursday, "Merchant of Venice"; Wednesday and Saturday, "Hamlet."

PRINCESS'S.—P., Mr. Rich. Waldon; A. M., Mr. Hugh Murdoch.—The season of Irish plays here is proving an enormous success. This week Mr. Chalmers Mackey and his clever company appear in "Rollicking Rory."

PAVILION, LTD.—M., Mr. J. Kirkpatrick.—A musical piece entitled "Mr. Tower of London" is here, with Archie Pitt as the principal fun-provider. Joe Mitchell, Erne Maybury, and Miss Gracie Fields give able assistance in prominent parts.

KING'S, LTD.—M. D., Mr. F. W. Wyndham and Mr. G. T. Minshull; B. M., Mr. Hugh Macfarlane.—Much pleasure is derived from the visit of Miss Julia Neilson and Mr. Fred Terry, with a strong company. On Monday they opened in "Sweet Nell of Old Drury," which was admirably presented. Miss Neilson, as Sweet Nell, charmed the house; equally successful was the part of Charles II., as presented by Mr. Fred Terry. The play was repeated on Tuesday, Friday, and Saturday, matinée and evening, but on Wednesday and Thursday "Much Ado About Nothing."

COLISEUM.—M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—The Two Bobs, in popular songs and character studies; Naughton and Gold, the popular comedians and dancers; Alfredo, the vagabond violinist; Zaleski, the Golden Spider, in an original novelty act; The Four Swifts, club juggling comedians; Luna and Shaw, in character comedy act; Tom Davies Trio, in a motor cycling act in mid-air—a sensational performance.

METROPOLE.—M. D., Mr. Arthur Jefferson; R. M., Mr. John Walker; Asst. M., Mr. Cyril Mascard.—"A Royal Divorce," the popular historical drama, is staged here. The part of Josephine is brilliantly played by Miss Agnes Verity, while the Emperor has an excellent impersonator in Mr. Alexander Marsh.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. A. G. A. Clarke; A. M., Mr. Jas. C. Brown.—Hetty King, the gifted male impersonator; the De Wynne Brothers, in a classical athletic act; Charles Rich, in song and story; Douglas and Ethel Ascot, in dancing act; the Five Wartons, comedy springboard flyers; the Femina Musical Quartette, featuring Miss Lillian Burgiss, soprano; and Victor Andre, a most unusual dancer.

OLYMPIA.—"Bachles and Herrin" is the title of Mr. Fred Collins' latest Scotch comedy revue, which is being presented here this week. The cast includes Miss Dora Lindsay, a great Glasgow favourite, Bros. Williams and Dan Young are also included in the cast.

ALHAMBRA.—M. D., Mr. Alfred Butt; G. M., Mr. E. W. Crossley-Taylor; A. M., Mr. Fred E. Perne.—Mr. Harry Day's successful revue, "Jollities," is here, with Jimmy Learmouth as the leading comedian, and he has capital support from Jenny Robbins, Gerald Osborne, John Howard, and the Royal Naval Quartette.

BOOTS, The Chemists, 101-105, Sauchiehall-street.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—"Chu Chin Chow" entered on the second and last week on Monday. Messrs. Geo. Grossmith and Edward Laurillard are to be complimented on the excellence of the entertainment it provides, and the artists are to be heartily commended for the cleverness they display in the performance.

THEATRE ROYAL. — Sole L. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; A. M., Mr. Will L. Clement; Mus. D., Mr. J. H. Vann.—Mr. E. Hill-Mitchelson's repertory company entered on the seventh week of their season here on Monday, and delighted the audience with a special production of "Three Women and a Man."

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—This week's programme is successfully contributed to by Tom Edwards, the favourite ventriloquist; Frank Elliston and company in the furious farce, "Dear Old Bean"; Susie Marney, the chorus comedienne; Ernie Ream and a baby grand; Jock Mills, the Scotch comedian; Anderson and Nash, comedy duo; and Johnny Fuller, the cat on the wire. Pictures complete.

PAVILION THEATRE.—P., The Macnaghten Vandeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—Mr. A. E. Smith is presenting the revue, "The Real Stuff," as this week's attraction. Artists who appear in it with success include Miss Betty Beryl, Fred Rayne, Etoile and Waldo, the Sisters Dundas, Wal Bendene, Harold Barrisford, and W. F. Hardy.

BOOTS, The Chemists, 9, Belvoir-st.; 301, Belgrave-gate.

NOTTINGHAM.

THEATRE ROYAL.—P., Robert Arthur Theatres, Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. Fred Sutcliffe; Mus. D., Mr. John Armstrong.—Mr. Robert Courtneidge's company gave an excellent presentation on Monday of "Paddy the Next Best Thing." The irrepressible and lovable Paddy was played by Miss Kathleen Drago in delightfully interesting style. General Adair was made entertaining by Mr. Alfred Goddard, and a vigorous Dr. Adair came from Mr. Geo. McCloskie. Laurence Blake and Jack O'Hara were admirably portrayed by Mr. C. A. Gorman and Mr. F. W. Cavanagh respectively, and valuable assistance was rendered by Miss Kathleen O'Shannon, Miss Moya O'Hara, and Miss Estelle Cleverley.

REPERTORY.—L., Mrs. Edward Compton; M., Misses Viola and Ellen Compton; D., Mr. Bade Montefiore; Mus. D., Mr. Frank Gomez.—The Compton Comedy Co. are here for a short season, and opened on Monday with "Lady Windermere's Fan." A capital audience gave them an enthusiastic welcome.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. Arthur H. Williams; Mus. D., Mr. Charles Wyndham.—The breezy humour of Scott and Whaley is as potent as ever in laughter making. Johnson Clark's clever and amusing ventriloquial entertainment is equally enjoyed in all parts of the house. Nellie Wigley sings herself into instant favour. Rinaldo is an expert violinist, and appreciated items are given by Duncan and Godfrey, Violet Gwynne, Daunton-Shaw Troupe of Cyclists, and Victor Martyn and Maude Florence in a smart sketch.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich; Mus. D., Mr. Horace Watson.—"Too Many Girls" is a charming musical comedy, well equipped, with delightful music and capital fun. The principal purveyors of mirth are Bert Gilbert and William Cromwell, both adepts at driving dull care away; while the versatile Ouida Macdermott sings and acts with all her customary grace. Substantial support is given by Jessie Preston, Mildred Telford, Harry Ray, W. A. Haines, and a spirited chorus.

MANCHESTER.

PRINCE'S. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. Chas. W. Chambers.—The George Edwardes company, in "The Maid of the Mountains," under the direction of Mr. Robert Evett, is paying a welcome visit here, the home of its original production. A fine cast includes Miss Ethel Cadman as Teresa, Mr. Noel Dainton as Baldassarre, Mr. Claude Spencer as Beppo, Miss Doris Dean as Vittoria, and Messrs. Tom A. Shale and William Spray in the comedy rôles of General Malona and Tonio.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. R. Hardwick.—An excellent show here this week is "On the Wing," featuring George Clarke and Isabelle Dillon.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; R. M., Mr. H. Hearne; A. M., Mr. Harry Boyle; M. C., Mr. Edward Jones.—A strong variety bill includes the Royal Merry Four, harmonising comedians; Zich. Hill, the popular tenor vocalist; Rene Ralph, in dainty song studies; George Hyam, comedian; The Diving Belles, in their crystal tank; Rupert Ingalese and Co., in a musical act; The Texas Two, banjoists; and James Hunter, society raconteur.

ROYAL OSBORNE THEATRE. — P., Messrs. Broadhead and Son; R. M., Mr. Jas. Brearley; M. C., Mr. Chas. Wright.—Margo, the modern enchantress, is a feature here; Peter Parlas goes well in plaintive comedy; Les Bastiens, comedy acrobats, give a clever and amusing display; the Boon Boys and Doris present a pleasing musical entertainment; and other enjoyable items are Diana Dain, a delightful artist; Will Sullivan, comedian; and Will Scotty and Joe Burton, comedy artists.

METROPOLE. — P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; M. C., Mr. C. H. Bayley.—A big draw here is Joe Beckett, who gives demonstrations in boxing and training, while variety turns of merit are contributed by Dolly Rose, comedienne; Mangin and Kerbal, song artists; Dan Fraser, Scotch comedian; Albert Le-Une, in Dutch comedy; Ben Said, Algerian conjuror; and the Luhanna Ladies, in Pierrot frolics.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steel; M. C., Mr. Joseph Hartley.—Mr. C. Watson Mill presents here the well-known melodrama of thrills, "The Face at the Window," with a strong cast, including Chas. H. Lester as Le Loup.

HIPPODROME. — M. D., Sir Oswald Stoll; A. M., Mr. Bertram Iles.—The big draw here is La Bilbainita, the wonderful Spanish dancer. The bill is strong also with Ben Osborne and Nellie Perryer, in "Seeing the Show"; Sandy Powell, eccentric comedian; Doris Ashton, a delightful soprano; the Osborne Trio of comedy equilibrists; the Three Neslos, gymnasts; Patti Loftus, comedienne and dancer; and the entertaining Mr. Hymack, in quick changes at "Missit Junction."

PALACE.—M. D., Mr. Alan Young; M., Mr. Jesse Hewitt; A. M., Mr. Walter McLaren; M.C., Mr. T. Wrathmall.—A fine bill here features Bransby Williams, in a new mimetic entertainment, "Uncle Joe"; Nellie Wallace, the eccentric comedienne; and J. W. Rickaby, the popular comedian; while other good turns, are contributed by Paul Stephens, American novelty yartist; Lally and Dolly St. Vincent, in a dancing melange; Scot Gibson, the kilted comic; and an excellent turn by Hilda Nelson and Co. in "Gems of Melody."

BOOTS, The Chemists, 15, 17, and 19, St. Ann-street, St. Ann's-square; 43 and 50, Oldham-street; 39, Market-street.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont.—George Edwardes' production, "A Southern Maid." Principal artists are Joe Nightingale, Arthur Pitt, Joe Dixon, Harold and Pearce, Mabel Munro, Doreen Langton, and a well-dressed chorus. The artists were well received on Monday, and the music and comedy delighted a crowded house. A matinée on Saturday.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—"For Sweethearts and Wives," a naval drama, produced by Messrs. Arthur Rosebery and Gerald Buckles. The large auditorium was crowded on Monday.

EMPIRE PALACE.—Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; A. M., Mr. R. Sidebotham. — "Twinkles of the Stars," featuring Tubby Edlin, Emerson and Gilbert, Mary Clarke, Leslie Strange, and the famous Anserol, in their thrilling, sensational act.

HIPPODROME. LTD. — "Chu Chin Chow," the brilliant Eastern production, by Oscar Asche, was the attraction here for one night only.

MONTGOMERY THEATRE, LTD.—The famous Greek play, "Medea," from the Chiswick Empire, London. The company includes Penelope Wheeler.

LITTLE THEATRE, LTD. — "A Doll's House."

OXFORD PALACE, LTD.—R. M., Mr. C. W. Ramsay. — The historical drama, "Bonnie Prince Charley," followed by comic films.

BOOTS, The Chemists, 55 and 57, Snig-hill; 252-54, West-street, and 2, Regent-street; 599, Attercliffe-road; 7, Netherthorpe-place; 97, South-street; 34, 36, Spittal-hill; 284, Shalesmoor; 183, Attercliffe-common; 760-2-4, Attercliffe-road; 440, Abbeydale-road; 207, Broomhall-street; 5, High-street; 34, Duke-street Park; 514-18, London-road, Heeley-bridge; 202, South-street, Moor; 652, Staniforth-road, Darnall; 129, Newbould-lane, Broomhill; 3-5, Middle-road, Hillsborough; 212, London-road.

ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Monday morning in each week.]

PLAYS.

Abraham Lincoln.—Oct 18, P. G., Folkestone; 25, O.H., Northampton.
Allington Charsley Opera Co. — Oct. 18, Pal., Gloucester; 25, R., Worcester.
Arcadians (Moreton and Heath).—Oct. 18, T.R., Merthyr; 25, Kidderminster.
Are You a Mason?—Oct. 18, G., Wellington; 25, Pal., Chepstow (3), Alex., Wisbech (3).
Baby Bunting (T. C. Wray). — Oct. 18, Hip., Richmond; 25, P.O.W., Grimsby.
Balkan Princess. Oct. 18, Emp., Rawtenstall; 25, Radcliffe.
Baynton Shakespeare Co. (Henry).—Oct. 18, Emp., Longton; 25, Playhouse, Cardiff.
Belle of New York.—Oct. 18, Hip., Bolton.
Benson-Neilson Co.—Oct. 18, T.R., Glasgow; 25, T.R., Glasgow.
Betty (Macdonald and Young).—Oct. 18 Palace, Tynemouth; 25, Eden T., Bishop Auckland.
Betty (Edwardes).—Oct. 18, T.R., Ashton-under-Lyne; 25, T.R., Huddersfield.
Billeted.—Oct. 18, Palace, Maidstone; 25, T.R., Chesterfield.
Bird of Paradise (Butt). — Oct. 18, G., Derby; 25, T.R., Rochdale.
Bird of Paradise (Macdonald and Young).—Oct. 18, T.R., Huddersfield; 25, Court, Liverpool.
Boy of My Heart (Walter Howard).—Oct. 18, Royalty, Chester; 25, G.O.H., Belfast.
Boy, The (Macdonald and Young).—Oct. 18, O.H., Belfast; 25, O.H., Cork.
Carl Rosa Opera Co. (No.).—Oct. 18, T.R., York; 25, O.H., Leicester.
Carnival.—Oct. 18, G., Luton; 25, O.H., Buxton.
Charley's Aunt.—Oct. 18, O.H., Buxton (3), T.R., Lincoln (3); 25, Hip., Rugby.
Choice, The.—Oct. 18, Alex., Hull; 25, T.R., Brighton.
Chu Chin Chow (Blue).—Oct. 18, Hippo., Sheffield; 25, Hip., Sheffield.
Chu Chin Chow (Red).—Oct. 18, O.H., Leicester; 25, Emp., Preston.
Cinderella Man (Butt). — Oct. 18, Lyc., Edinburgh; 25 Grand, Blackpool.
Circus Queen.—Oct. 25, Hip., Brighton.
Country Girl.—Oct. 18, Pav., Torquay; 25, Lyc., Taunton.
Crimson Alibi.—Oct. 25, W.G., Folkestone.
Disgraced.—Oct. 18, Emp., Aberdare; 25, Prince's, Portsmouth.
Doran Shakespearean Co. (Charles).—Oct. 18, O.H., Coventry; 25, Grand, Swansea.
D'Oyly Carte.—Oct. 18, O.H., Burton, and Grand, Hull; 25, T.R., Rochdale, and Grand, Hull.
Eyes of Youth.—Oct. 18, Wimbledon T., S.W.; 25, O.H., Manchester.
Face at the Window. — Oct. 18, King's, Longsight; 25, Hip., Ellesmere Port.
Fair and Warmer.—Oct. 25, T.R., Merthyr.
Geisha, The.—Oct. 18, Emp., Rawtenstall; 25, Radcliffe.
General Post.—Oct. 18, Alh., Devonport.
Going Up (Macdonald & Young).—Oct. 18, T.R., Bolton; 25, O.H., Wakefield.
Hallows (Lillian) Rep. Co.—Oct. 18, T., Tonbridge; 25, Boro', Abergavenny.
Harvey (Martin) Co.—Oct. 18, G., Leeds; 25, T.R., Manchester.
High Jinks.—Oct. 18, T.R., Leamington; 25, O.H., Coventry.
Hill Mitchelson Rep. Co. — Season, T.R., Leicester.
It.—Oct. 18, Queen's, Leeds; 25, Alex., Pontefract.
In the Night.—Oct. 18, G., Croydon; 25, T.R., Chatham.
Jack o' Jingles.—Oct. 18, T.R., Portsmouth.
Jeffersons.—Oct. 18, Shakespeare, Liverpool; 25, Shakespeare, Liverpool.
Joan of the Sword.—Oct. 18, P.'s, Portsmouth; 25, Emp., Tonypandy.
Kamac and Brown Rep. Co.—Oct. 18, Emp., Mountain Ash; 25, Cinema, Istrad Mgnach.
Kinema Kid.—Oct. 18, G., West Hartlepool; 25, T.R., North Shields.
Kiss Call (Blue).—Oct. 18, Emp., Preston; 25, New, Crewe.
Kiss Call (Red).—Oct. 18, Grand, Wolverhampton; 25, T.R., Bradford.
Kiss Call (Wallis and Henson).—Oct. 18, Emp., Kingston; 25, Emp., Penge.
Kissing Time (Grossmith and Laurillard).—Oct. 18, O.H., Middlesbrough; 25, Emp., West Hartlepool.
Kissing Time (T. C. Wray N. Co.).—Oct. 18, T.R., Halifax; 25, T.R., Bury.
Law Divine.—Oct. 18, W.P., Brighton; 25, Palace, Maidstone.
Lilac Domino (Butt).—Oct. 18, New, Cardiff; 25, T.R., Newcastle.
Lilac Domino (Macdonald and Young).—Oct. 18, T.R., St. Helens; 25, Court, Warrington.
Little Babette.—Oct. 18, Chichester.
Little Bit of Fluff.—Oct. 18, G., Mansfield; 25, Court, Wigan.
Luck of the Navy.—Oct. 18, Boro', Stratford; 25, King's, Hammersmith.
Maid of the East. — Oct. 18, Exeter; 25, Prince's, Bristol.
Maid of the Mountains (Macdonald and Young).—Oct. 18, Art., Woolwich; 25, County, Reading.
Mice and Men.—Oct. 18, H.M., Carlisle; 25, Pal., Watford.
Milestones (Platt and Eaton).—Oct. 18, T.R., Norwich; 25, Lyc., Ipswich.
Mill Girl's Wedding.—Oct. 18, T.R., Edinburgh; 25, T.R., Edinburgh.
Man from Toronto.—Oct. 18, P.H., Appleby; 19 and 20, Alh., Penarth; 21, 22, 23, Vic. Hall, Ripon.
Mr. Pim Passes By (Dudley Stuart).—Oct. 18, Royalty, Morecambe; 25, Hip., Richmond.
My Aunt from New York.—Oct. 18, T.R., Edinburgh; 25, T.R., Edinburgh.
Ned Kean of Old Drury.—Oct. 18, T.R., Birmingham; 25, King's, Glasgow.
Neilson-Terry, Phyllis. — Oct. 18, Emp. Coventry; 25, Grand, Southampton.
New Barmaid.—Oct. 18, Hip., Nuneaton; 25, Pal., Redditch.
Nothing But the Truth.—Oct. 18, King's, Greenock; 25, Grand, Falkirk.
Oh! Betsy.—Oct. 25, Metropole, Bootle.
Oh! Joy.—Oct. 18, G. H., Cheltenham; 25, T.R., Bath.
O'Mara Opera Co.—Oct. 18, T.R., Leeds.
Osmond Co., Mrs. Fred.—Oct. 18, Emp., Grantham (3), St. Albans (3).
Other Men's Wives. — Oct. 18, Empire, Aberdare; 25, Prince's, Portsmouth.
Paddy the Next Best Thing. — Oct. 18, Royal, Nottingham; 25, Royal, Bolton.
Peg o' My Heart (Macdonald and Young).—Oct. 18, T.R., Bury St. Edmunds; 25, Palace, Burnley.
Pretty Peggy (Redford & Russ).—Oct. 18, C.T., Warrington; 25, T.R., York.
Pretty Peggy.—Oct. 18, Hip., Liverpool; 25, Alh., Glasgow.
Ridding (John).—Oct. 18, T.H., Hawick, N.B.; 25, Gaiety, Methil.
Romance of the Rosary.—Oct. 18, T.R., Edinburgh; 25, T.R., Edinburgh.
Rose of Araby.—Oct. 18, R., Bournemouth; 25, Grand, Derby.
Rose Petals.—Oct. 18, Met., Abertillery; 25, New, Pontypridd.
Royal Divorce.—Oct. 18, Met., Glasgow.
Sands of the Desert.—Oct. 18, Marina, Lowestoft.
Seven Days' Leave (Walter Howard). — Oct. 18, T.R., Plymouth.
Seven Nights in London.—Oct. 25, Hip., Maidenhead.
Should a Husband Forgive?—Oct. 18, E., Grantham (3), C., St. Albans (3); 25, Pav., Wombwell.
Sign of the Cross. — Oct. 18, Eden T., Bishop Auckland; 25, T.R., West Stanley.
Silent Watch, The.—Oct. 18, Royal, Sheffield; 25, Royal, Leigh.
Southern Maid (Geo. Edwardes).—Oct. 18, Lyc., Sheffield; 25, P.O.W., Birmingham.
Sunshine of the World (Macdonald and Young).—Oct. 18, Prince's, Bristol; 25, New, Cardiff.
Three Wise Fools.—Oct. 18, P.P., Weymouth; 25, T.R., Exeter.
Tiger's Cub.—Oct. 18, T.R., North Shields; 25, T.R., Jarrow.
Tilly of Bloomsbury (No. 2 Co.).—Oct. 18, T.R., Peterborough; 25, Grand, Bedford.
Tilly of Bloomsbury.—Oct. 18, T.R., Newcastle; 25, P.'s, Manchester.
Toto (Alexander Humphreys). — Oct. 18, Pal., Radcliffe; 25, Col., Ilkeston.
Toto (Mark Blow).—Oct. 18, T.R., Torquay; 25, Emp., Swindon.
Trood Rep., Leo. — Oct. 18, Pal., Bridgwater; 25, W.P., Brighton.
Two Little Drummer Boys.—Oct. 18, King's, Colne; 25, Pav., Southport.
Wagner and Skardon's.—Oct. 18, Emp., Aberdare; 25, P.'s, Portsmouth.
What is Home Without a Mother?—Oct. 18, P.'s, Farnworth.
White Slave's Wedding.—Oct. 18, G., Doncaster (3), T.R., Wolverhampton (22).
Who's Hooper, (Butt) (Blue).—Oct. 18, T.R., Rochdale; 25, New, Oxford.
Who's Hooper? (Butt) (Red). — Oct. 18, T.R., Bradford; 25, Lyc., Sheffield.
Yellow Ticket.—Oct. 18, P.O.W., Grimsby; 25, Royalty, Morecambe.
Young Person in Pink. — Oct. 18, O.H., Wakefield; 23, Harrogate and Scarborough.

REVUES.

All Aboard.—Oct. 18, New Hall, Bargoed; 25, Metropole, Manchester.
Box of Tricks.—Oct. 18, Emp., Penge; 25, T.R., Worthing.
Bright and Breezy.—Oct. 18, Hip., Altrincham; 25, Emp., Burnley.
Buzz-Buzz.—Oct. 18, R., Birkenhead; 25, Hastings.
Candy Girl.—Oct. 25, Hip., Bury.
Cheero.—Oct. 18, T.R., Port Talbot; 25, Playhouse, Hitchin.
Follies of 1920.—Oct. 18, Grand, Birmingham; 25, Hip., Portsmouth.
Heads or Tails.—Oct. 18, Pal., Barrow; 25, West Hartlepool.
Hustle.—Oct. 18, Huddersfield; 25, Halifax.
Jack in the Box.—Oct. 18, Hip., Norwich; 25, Ipswich.
Joy-Bells.—Oct. 16, Emp., Liverpool; 25, Leeds.
Mumming Birds.—Oct. 18, Empress, Brixton; 25, Hip., Woolwich.
Nothing Doing.—Oct. 18, Lowestoft; 25, Hip., Greenock.
Oh, I.—Oct. 18, New, Falkirk; 25, King's, Greenock.
Real Stuff.—Oct. 25, R., Barnsley.
Red Heads.—Oct. 18, Gar., Edinburgh.
What Next?—Oct. 18, Olym., Shoreditch; 25, Croydon.

"THE ERA" LETTER BOX.

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ale, Mr. Geo.
lmore, Mr. Harry
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nnett, Mr. Stan
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stock, Mr. Chas.
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own, Mr. A.
uce, Mr. E. G. F.
urge, Mr. Arthur
yron, Miss Maggie
rlisle, Miss Alex
rlisle, Miss Bobby
rroll, Mr. Bernard
vendish, Miss Jean
cil, Mr. J. J.
ark, Mr. Dane
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ifton, Miss Daisy
dy, Mr. C. R.
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le, Mr. Lionel
llins, Miss Lottie
nnor, Mr. Fred
rrl, Mr. Frank
utts, Mr. Compton
ve, Mr. Ernest
aig, Mr. E. Gordon
awford, Miss Alice
awford, Madame Francis
oft, Miss Annie
omwell, Mr. A. E.
ouch, Mr. P.
oulin, Mr. M.
urwen, Mr. Harry
utler, Miss Kate
ale, Mr. Alan
aly, Miss Barnella
ane, Mr. Cyril
'Argueilles, Miss E. D.
avis, Mr. J.
avies, Mr. T. B.
ay, Miss Edith
e Biere, A.
enny & Gordon, Messrs.
ixon, Miss Eme
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raycot, Mr. W.
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u For, Mr. Harry
astman, Mr. Fred
dmonds, Mr. E. V.
dwards, Mr. Henry
liott, Miss Beth
lliott, Mr. H. B.
llys, Miss E.
lsom, Miss Isobel
lworthy, Mr.
Eric, Mr. Fred
Fairy, Miss
Fasola, Mr. Gustave
Fazan, Mr.
Fields, Miss Lila
Fink, Miss Edith
Finlay, Mr. Charles E.
Fleet-Barrington, Mr. R. G.
Fleming, Mr. Noel
Forbes, Miss Dolly
Ford, Miss Gene
Forde, Mr. Matt
Formby, Mr. Geo.
Fournel, Monsieur Eug.
Frewin, Mr. Harrison
Gastor, Mr. R. C.
George, Mr. George
Gerrard, Miss Gene
Gilbert, Mr. E. B.
Gillete, Mr. E. L.
Ginner, Miss Ruby
Glenny, Mr. Charles
Godfrey, Miss Freda
Good, Miss Ethel
Grant, Mr. Sydney
Grantham, Miss Betty
Grayson, Mr. Arthur
Gregory, Mr. George
Grossmith, Mrs. Weedon
Gurney, Mr. Edwin
Guy, Miss Nora
Hallard, Mr. C. M.
Halstan, Miss M.
Hamilton, Miss Rosie
Haie, Miss Winifred
Harker, Miss Daisy
Harman, Mr. Lindsay
Harrington, Miss K.
Harris, Mr. Syd.
Harris, Mr. E. J.
Hartley, Mr. Charles
Hartley, Mr. Jackson
Harven, William De
Harvey, Martin
Harvey, Miss Marie
Hastings, Mr. J.
Hawe, Mr. Jimmy
Hay, Mr. Ian
Hayden, Mr. Percy
Hayes, Mr. T.
Hedley, Mr. J.
Henderson, Mr. Alex. P.
Hill, Miss Evelyn Elsie
Hilligist, Miss M
Hinton, Mr. J. C.
Hobart, Mrs.
Hoffmann, Fraulein Eugenie
Hollis, Mr. Bert
Hope, Miss Jess
Hopson, Miss Violet
Houp-La, Mr. Richard
Hurley, Mr. W. L.
Hyde, Mr. Will
Irving, Miss Ethel
Irving, Mr.
Jerome, Miss Daisy
Jerrold, Miss Mary
Jines, Miss M.
Judge, Mr. Jack
Kauffman, Mr. H.
Kay, Mr. Ray
Kelton, Miss Gladys
Kennedy, Mrs.
Kingsley, C.
Lamore, Mr. Harry
Lashwood, Mr. Geo.
Lawlin, Miss Kitty
Lauri, Mrs
Lee, Miss Auriol
Leedman, Mr. F.
Le Dair, Miss Jean
Len, Mr. Will
Leroy, Mr. E.
Lester, Mr. Fred
Levark, Miss Lean
Leyland, Mr. C. F.
Leywood, Mr. Bert
Linden, Mr. Max
Livesey, Mr. Carter
Lloyd, Mr. Arthur
Loftus, Miss Kitty
Logan, Mr. Stanley
Lovegrove, Miss
Lyndon, Mr.
Mareefield, Mr. John
Mauritus
May, Mr. Edw.
Maynard, Miss Dolly
McAudle, Mr. J. F.
Melbacks, The Musical
Melbourne, Mr. Tom
Merrill, Mr. Audrey
Miller, Mr. Henry W.
Mills, Mr. Penyston
Mitchell, Miss Molly
Mitchelson, Mr. Angus Hill
Mizuno, Mr. Cartoro
Monkman, Miss Phyllis
Montefiore, Mr. Eade
Morris, Miss William
Murphy, Mr. Jerome
Nash, Mr. George
Nestor, Mr. N.
Nichol & Martin
Nicholson, Mr. C. T.
Norton, Mr. A. B.
O'Connor, Miss Leonie
O'Cready, Mr. W.
O'Donovan, Mr. Fred
Oswald, Mr. Harry
Passmore, Mrs. Jim
Paul, Miss E. G.
Paxton, Miss Betty
Payne, Capt. P.
Peach, Miss M. A.
Percy, Mr. W. S.
Powell, Mr. Temple
Preston, Mr. John F.
Proctor, Mr. Keith
Raie, Miss T.
Rake, Mr. B.
Ray, Miss Belle
Ray, Miss Ivy
Ray, Mr. W.
Raynor, Mr. J.
Rea, Mr. C. H. E.
Reeves, Miss Millie
Rickard, Mr. Frank
Robert, Mr. B. A.
Roberts, Mr. Arthur
Robinson, Mr. Snell
Roddam, Mrs. Marie
Rolls, Mrs. E.
Rose, Miss M.
Royce, Mr. Arthur
Russell, Miss Ami
Sandro, Vio.
Scott, Mr. S. Austin L.
Seymore, Miss Margaret
Shiels, Mr. H.
Silbon, Mr. B.
Silvester's Circus
Silward, Mr. E.
Smith, Mr. A. R.
Smith, Mr. A. C.
Somers, Mr. J.
Somerset, Mr. & Mrs.
Sommerset, Mr. C. D.
Stern, Mr. Sam
Sterner, Mr.
Stone, Mr. Reg.
Strong, Mr. Oswald
Sugden, Mr. Alfred H.
Sugden, Mr. Chas.
Swain, Mr. Alfred
Sydney, Mr. T. E.
Sylvester, Mr. Fred
Talbot, Mr. Howard
Tambo & Tambo
Taylor, Capt. Frank
Taylor, Mr. Granville
Taylor, Mr. R. R.
Tempest, Miss Marie
Temple, Miss M.
Terry, Mr. John
Thatcher, Mr. Fowler
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Weir, Mr. J. G.
West, Mr. Harry D.
Westwick, Mr. E.
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White, Miss Lee
Whitely, Mr.
Wilby, Mr. F. L.
Wilding, Mr. Harry
Wilkshire, Mr. V.
Willett, Mr. Fred
William, Mr. H. G.
Williams, Mr. Grafton
Williams, Mr. R. A.
Willis, Mr. Hubert
Wilson, Mr. Joseph
Windle, Mr. Wm.
Winfields, The
Wingrove, Mrs. I.
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Winter, Miss Jessie
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Woodville, Mr. E.
Worth, Miss Constance
Wynne, Miss Wish
Yule, Miss Rosie

CRITICS' CIRCLE.

A general meeting of the members of the Critics' Circle was held at the Institute on the 12th inst., Sir Owen Seaman (president) in the chair.

The first business was to receive a report of the Music Committee on the remuneration of musical critics. Complaints had been made that the scale of payment was in some cases not in accordance with that which had been agreed to by the Newspaper Proprietors' Association. It was agreed that the matter should be referred back to the Music Committee for them to submit a scheme in reference to the rate of remuneration.

A resolution passed by the General Committee at its last meeting, that it is undesirable for critics to accept refreshments from managers on first nights, led to a long and animated discussion.

Mr. E. A. Baughan said he had only recently discovered that there was a room in some theatres which was set apart for the use of the critics, and where refreshments were supplied to these gentlemen. He held that the principle was wrong and the practice derogatory to the dignity of the profession.

Mr. Titterton regarded the question raised as trivial. If critics accepted admission tickets why should they refuse drinks?

Mr. Littlewood said that tickets were sent to the editor of a newspaper, and the critic was its official representative. He supported Mr. Baughan's view.

Mr. Morrison ridiculed the suggestion that a critic would be influenced in his judgment of a play because he accepted a drink in the Press-room, which was provided for the convenience of the journalists. It was a matter of pure friendliness and hospitality on the part of the managers.

A proposal to put the suggestion of the General Committee into permanent form for the information of the Circle, moved by Mr. Baughan, was lost by one vote, and a resolution moved by Mr. Bernard Weller, that the matter should be left to the individual discretion and sense of professional conduct of members of the Circle, was carried.

Mr. Carroll, who seconded, said he thought that the matter was worthy of a joke in "Punch."

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—*Tempest, Act ii, Scene ii.*

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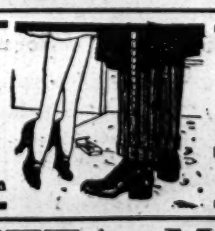

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This Week - - - EMPRESS, BRIXTON.
Times—6.35 and 9.0

TELEGRAMS: OSWALSTOLL, WESTRAND, LONDON. TELEPHONE: GERRARD 7541 (2 lines).

NEW STOLL OFFICES

COLISEUM BUILDINGS, CHARING CROSS, LONDON, W.C.
COLISEUM SYNDICATE, Ltd., MIDDLESEX THEATRE OF VARIETIES, Ltd. HACKNEY AND SHEPHERD'S BUSH EMPIRE PALACES, Ltd., WOOD GREEN EMPIRE THEATRE OF VARIETIES, Ltd., MANCHESTER HIPPODROME AND ARDWICK EMPIRE, Ltd., LEICESTER PALACE THEATRE, Ltd., CHISWICK EMPIRE THEATRE OF VARIETIES, Ltd., CHATHAM EMPIRE THEATRE OF VARIETIES, Ltd., ST. AUGUSTINE'S PARADE HIPPODROME, BRISTOL, Ltd.

Chairman & Managing Director, OSWALD STOLL.
Secretary and Chief Accountant, W. S. GORDON MICHIE.
ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS; Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR OCTOBER 25, 1920.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
Margaret Cooper, Clarice Mayne and "That," La Bilbainita, Harry Green, Wil Evans, Jock McKay, "Dream Stars," Linga-Singh, Marcella De Vere.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Oswald Bemand, Un'ques, Will Burnand, Berkeley and Turner, Patti Loftus, McDonagh and Russell, Carrodus.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Fortunello and Cirillino, Eddie Grey, Billy O'Connor, Victor Andre, Barrie Seddon, Rea and Noble, Whit Cunliffe.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Kajiyama, Takio, Matthew Newton, Evelyn Tyser.

WOOD GREEN EMPIRE
Rehearsal at 12 noon for:—
T. E. Dunville, Paul Gordon, Ethel Toms, Fox and Rose, Anderson and Nash, Arthur Lewis.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
(Company as booked.)

CHATHAM EMPIRE.
Rehearsal at 2.0 p.m. for:—
Margaret Cooper, Fermane Bros., Claude Anderson, Edgar Curtis, Leslie Elliott, Gragie, Haywood and Hay.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Osborne and Perryer, Bros. Walsh, Miller and Canning, Will Blackwell, Nettie Wheeler.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Tom Edwards, Jack Williams & Co., Gaby Revette, Duncan and Godfrey, Johnny Fuller, Hal Bert.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Macrae and La Port, M'Lita Dolores, Dorana and Wood, Himsle, Nat D. Ayer.
(Matinees Monday and Tuesday.)

PICTUREHOUSE, CHATHAM
FLORAL HALL, LEICESTER.

And in association with the above—
THE ALHAMBRA, LONDON, W.C.
Harry M. Vernon's "Johnny Jones," featuring George Robey.

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—
FULHAM HIPPODROME.

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.
14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor, (Harp and Organ if required).
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.
ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

THE LONDON SYNDICATE HALLS.

PROVIDING CONTINUOUS ENGAGEMENTS FOR ARTISTS AT THE MOST IMPORTANT VARIETY THEATRES IN THE LONDON AREA.
GENERAL ADMINISTRATIVE OFFICES:
25, CHARING CROSS ROAD, W.C.
Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, Oct. 25, 1920.

LONDON PAVILION.
C. B. Cochran's Production, "London, Paris and New York."

OXFORD.
Closed for re-decorations.

METROPOLITAN.
Rehearsal at 12.15.
Elliott Savonas. Billy Doust & Elsie Bower. Sisters St. Vincent. Phil Bramsby. Culpitt. Signor Torti. Harold Wellesley. Bioscope.

CHELSEA.
Rehearsal at 12.
West End Productions Limited to present—"The Catch of the Season."

EUSTON.
Rehearsal at 12.
Nan Douglas, supported by Syd Hale and Company, in the Farcical Comedy Sketch, "Press the Button," by Norman H. Lee. Cornalla and Eddie. Austin Rudd. Tom Payne and Vera Hilliard. H. Beryl. Dan Leno, Junr. Emmalyn Walter. The Stellios. Bioscope.

WATFORD PALACE.
Rehearsal at 1.
Malawaring Dunstan and Frank Forbes-Robertson to present "Mice and Men."

SOUTH LONDON.
Rehearsal at 12.
Nervo and Knox. Ida Barr. Fred Land. The Glee-some Singers. Melford and Dodd. Osborne Trio. Three Sisters Macarte. Les Gravettas. Bioscope.

EAST HAM.
Rehearsal at 12.
The Ten Loonies. June Mills. Finlay Dunn. Arthur Pond. Bridson. Four Storks. Romaine and Dainton. Bioscope.

TOTTENHAM.
Rehearsal at 12.
Kirkby and Hudson. Lily Morris. Sutcliffe Family. McIvor and Scott. Arthur Leslie. Irene May. Skinner and Hill. Four Revels. Bioscope.

EMPRESS, BRIXTON.
Rehearsal at 12.
Madame Pendre and Victor Marcel. Terry's Juveniles. Miles Stavordale Quintette. Manuel Vega. John Luxton. Sadie Morris. Ruff and Tumble. Bioscope, etc.

WALTHAMSTOW PALACE.
Rehearsal at 1.
Barton and Ashley. Lily Morris. Sam Barton. Elsie Southgate. Carr Lynn. Bryan O'Sullivan. Hay and Crawford. Bioscope.

These Calls are communicated by the Management for the information of Artists without prejudice.
Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

ATLAS-VULCANA GIRLS,
Vac. Oct. 25 and Nov. 1.
Gosford Lodge, Fulham.

FAYRE FOUR SISTERS.
Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette. This, Bolton. P.A., 4, Speenham-road, Stockwell, London.
Greater success than ever.

MR. F. V. ST. CLAIR, O.B.E.,
In New Songs and Monologues.
Still a feature on every bill.
Great receptions everywhere.
This, Hippo., Lancaster; next, Hippo., Seacombe.
Perm., Higher Heath. Prees. Salop.

SADLER ELSIE 4,
Protean Dancing Act.
This, Hippo., Devonport.
Next, Vacant.

PATTI LOFTUS
Oct. 18, Empire, Ardwick.
Oct. 25, Empire, Hackney.

DAISY JAMES,
Everybody's Favourite.
Coms., 65, Sudbourne-rd., Brixton-hill, S.W.
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MR. BRANSBY WILLIAMS.
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T. E. DUNVILLE.
London always.
Gulliver's Travels, 4 trips nightly.
Letters, c/o "The Era."
Sole Agent, Mr. Walter Bentley.
"Never Twice Alike."
New Songs,
"Quibbles."

BERT FELDMAN

SAYS

I'M FOR EVER BLOWING BUBBLES,

LET THE REST OF THE WORLD GO BY,

OH! WHAT A DIFFERENCE THE NAVY'S MADE TO ME,

TELL ME,

HE'D SAY OO-LA-LA WEE-WEE,

PEACHIE,

OPEN YOUR HEART AND LET THE SUNSHINE IN,

EVERY TIME I SEE YOU,

YOU KNOW WHAT I MEAN?

OH! BOY WHAT A WONDERFUL GIRL YOU'VE GOT,

MOVIELAND,

I WANT A DADDY,

DOWN IN DEAR OLD GEORGIA TOWN,

OH! WHAT A PAL WAS MARY,

ARE THE 1920 PANTO. HITS.

WHEN WRITING FOR COPIES PLEASE STATE PARTICULARS, THEATRE, PART, &c.: ENCLOSING P.O. 1/6.

B. FELDMAN & CO., 2, 3 and 4, Arthur Street, New Oxford Street, London, W.C. 2.

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